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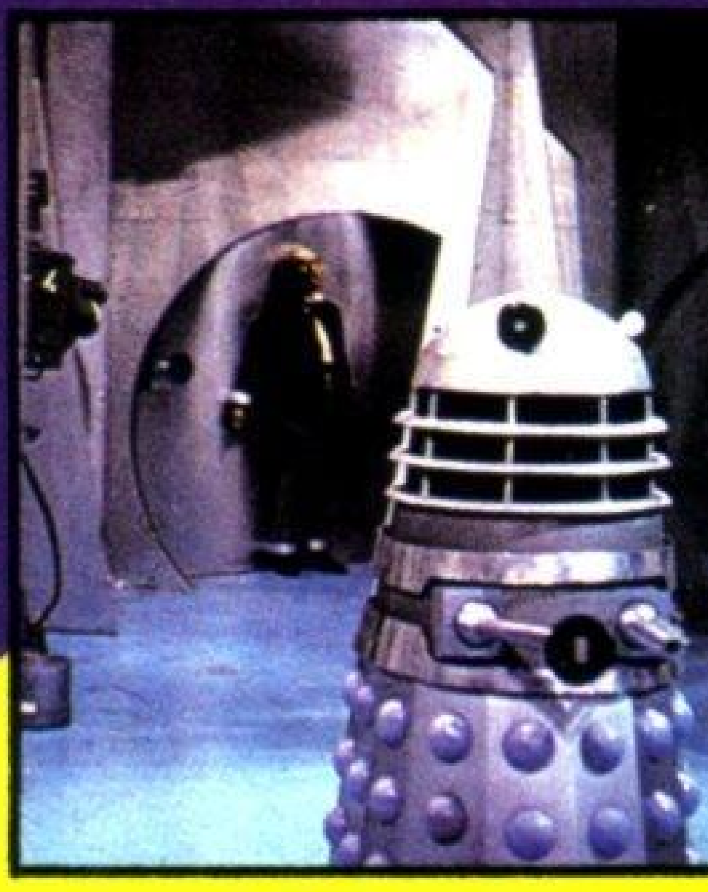

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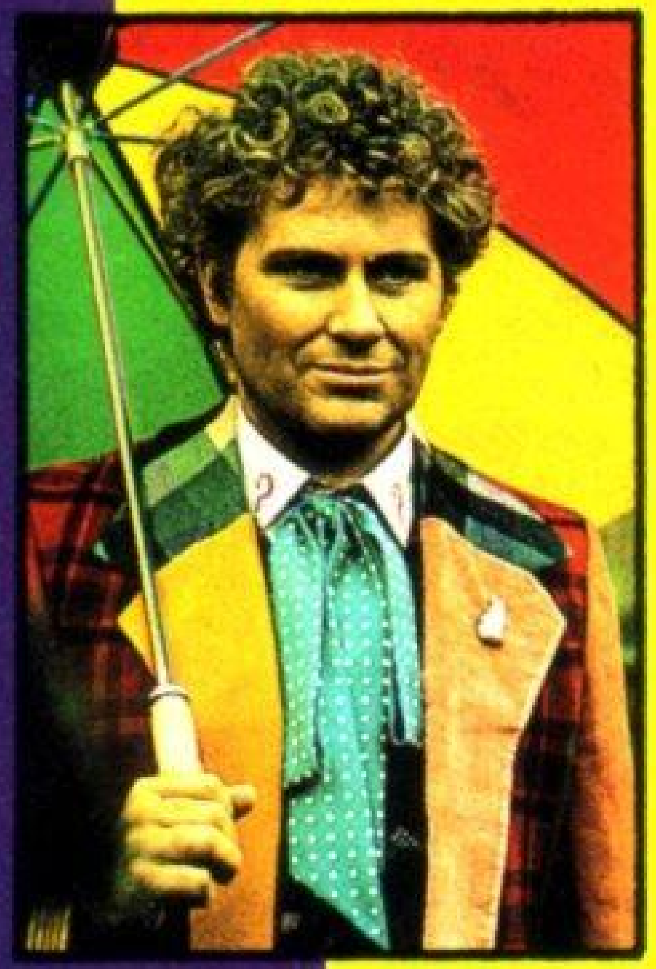
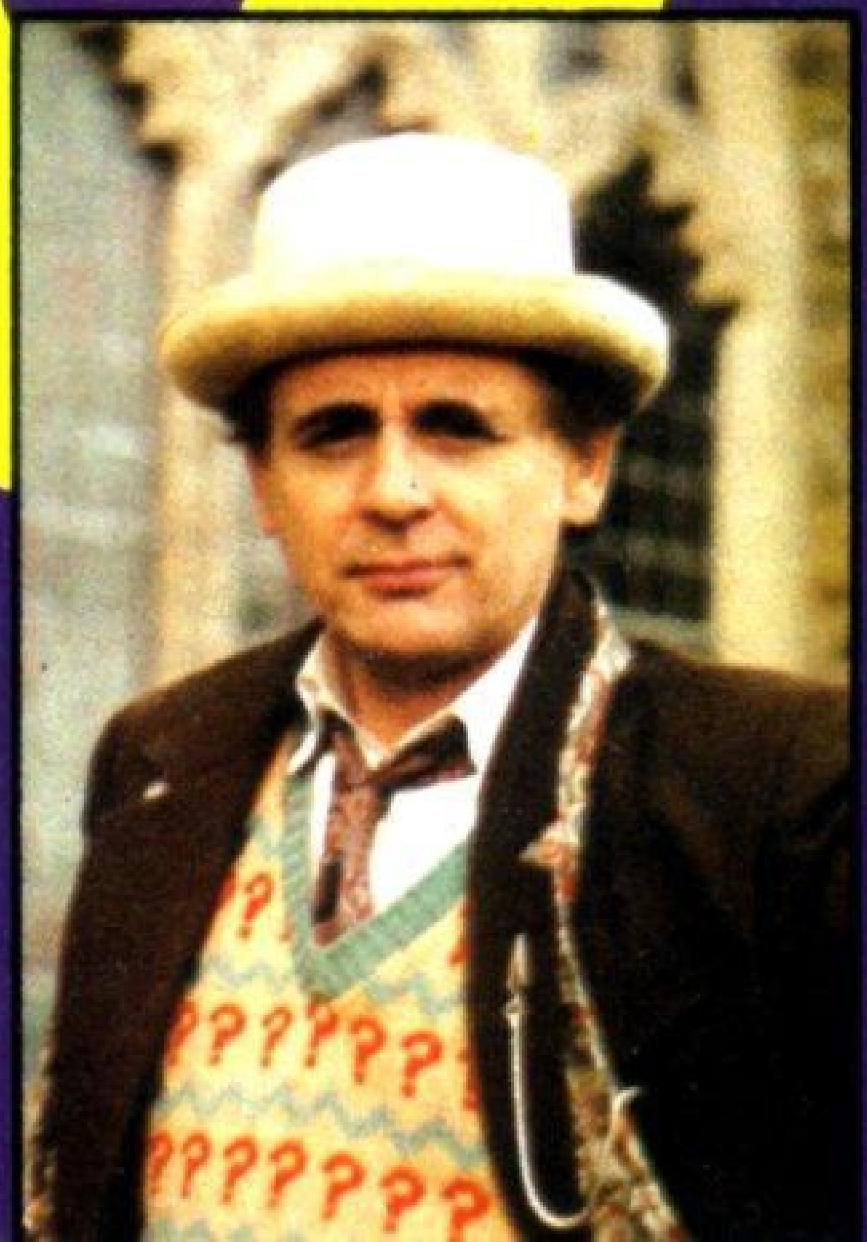


No.150 • JULY 1989



COLIN BAKER TAKES CENTRE STAGE ● NEW SEASON NEWS
THE TOMB OF THE CYBERMEN ● *THE ICE WARRIORS*
SEASON 25 SURVEY RESULTS ● GIANT SPECIAL ISSUE!

MATRIX DATA BANK

LOADSA ROLES

Simon Gooney from Shaftesbury is the first out of the hat this issue, and he has a couple of questions. First, he asks how many times Michael Sheard has appeared in *Doctor Who.*

His first appearance was way back in 1965, when he played Rhos in *The Ark.* Next, he played Doctor Summers, the operator of the Keller machine in the Jon Pertwee adventure, *The Mind of Evil.* His following role is perhaps the most memorable part he has created for *Doctor Who,* that of the tragic Laurence Scarman in the 1976 tale, *Pyramids of Mars.*

1977 saw him again with Tom Baker, playing the ill-fated Supervisor Lowe in *The Invisible Enemy.* After this he appeared in Peter Davison's opening story, *Castrovalva,* playing Margrave, and *Remembrance of the Daleks* brings us right up to date with his performance as the Headmaster. He has actually done quite well in *Doctor Who,* appearing in named parts with all but two of the Doctors, Patrick Troughton and Colin Baker.

Simon also wants to know what the most expensive and the cheapest *Doctor Who* books are or have been. Taking the actual cover price, and not resale value, which obviously would vary depending on the rarity and situation of the actual sale, the cheapest book appears to have been the 1971 *Doctor Who Colouring Book,* produced by World Distributors with a cover price of only 10p. The earliest paperbacks [*Doctor Who and the Daleks* (1965), *The Crusaders* (1967), *The Dalek Pocketbook* (1965)] all cost 2/6 – 12½p – and the first Target paperbacks cost 25 pence each.

The most expensive book is one of the most recent. Who Dares/Silver Fist's *Cybermen* book retails for £14.95, but there is a special edition available for a massive £95.00 (this edition is hand-bound in a metallic 'cybernetic' jacket). The most expensive book that was not a special edition was the 1983 hardback issue of *Doctor Who – The Unfolding Text* which cost £20.00.

HAZY DAZE

Nicholas Tait writes from County Durham to ask about a hazy memory he has of a Draconian being among the slave workers on Skaro during *Destiny of the Daleks.* Unfortunately, your memory is playing tricks as there was no Draconian in that story. However, one of the slave workers was wearing a Morestran costume from *Planet of Evil,* so there was a previously seen item there.

WORD OF MOUTH

From Skaro we leap right across to America, and to John Benedetto who has a few questions. The first concerns Ace's dialogue, and in particular the use of slang terms which he, as an American, does not understand.

The first, according to John, is "Gordon Belly". I think this must be "Gordon Bennett", which simply means "Good Grief". I have no idea where the slang phrase comes from but it is used a lot over here. Next is "Gros", which I think is really "gross", meaning disgusting, vile, or horrible. I don't think this is actually a slang term as it appears in my ancient pocket Oxford dictionary. Finally, "tober", which I assume is "toe-rag", meaning something horrible – a real slime ball!

COPYRIGHT

John also asks who owns the copyright on Validium and the Gods of Ragnarok, as he would like to see them return at some point.

Generally, the copyright rests with the writer of the story that introduced them, in this case Kevin Clarke and Stephen Wyatt. I say generally, because if the production office creates the character – like, for example, a Companion, then the copyright rests with the BBC. This throws up interesting anomalies, like Nyssa being Johnny Byrne's copyright, while Adric and Tegan are the BBC's.

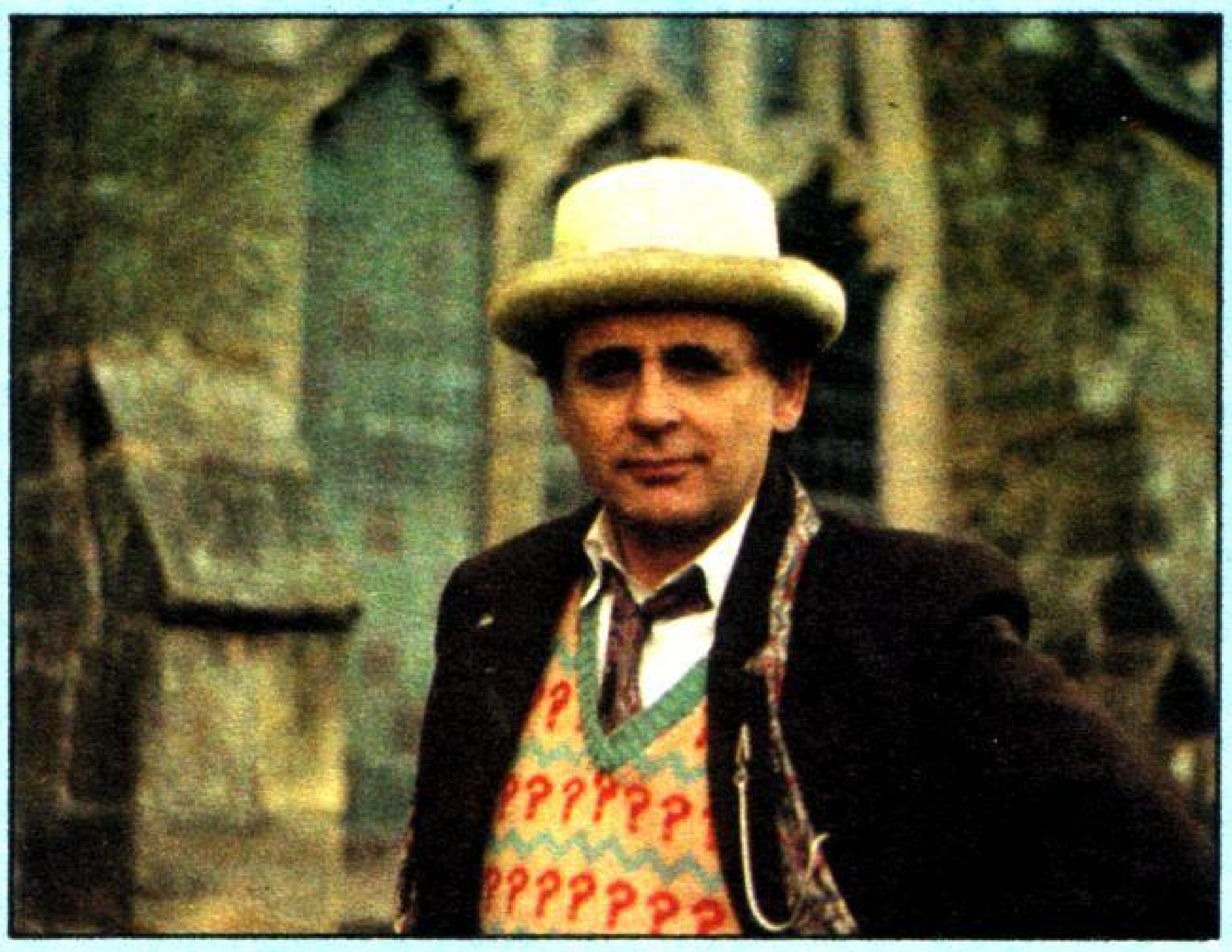
STOCK MUSIC

Finally, a letter from David J. Bickerstaff from Renfrew in Scotland, who noticed that an episode of *The Prisoner: Dance of the Dead* – used the same stock music as *Tomb of the Cybermen,* Episodes 1-4. Surely that music is only available to the BBC, says David. (The piece is entitled Sideral Universe and is composed by Paul Bono and was recorded for Chappell Music).

Well, actually, stock music can come from anywhere – the term stock simply means that new music does not have to be composed and conducted. Most of the BBC's stock albums are produced for that purpose, stock music for films and TV, therefore they are available for anyone to use if they wish. Perhaps the most famous is Bartok's *Music for Strings, Percussion and Celeste,* which was used in the *The Web of Fear* (the marvellously evocative music that accompanies the opening of episode one) and also in the Kubrick film, *The Shining.*

Matrix Data Bank is compiled by David Howe. If you have any queries about* Doctor Who*, write to Matrix Data Bank, Arundel House, 13/15 Arundel Street, London, WC2R 3DX. Due to volume of mail we're sorry, but we can't give personal replies.

INTO THE VORTEX



Sylvester McCoy in the new jacket. Photo: John B. McClay

"I just wanted to be sure. Now I know you're mad."
The Doctor to Kleig, The Tomb of the Cybermen.

There's little space for any comments here this issue, except to congratulate all those who won our **Season Poll** and commiserate with those who didn't. Right up until the last vote was counted, certain categories were very, very close and the final results reflect the quality of Season 25, a quality remarked upon by many of you who voted in our poll. We'll be printing the ***Doctor Who Magazine*** section of the results next month.

Without further ado, let's get right down to this special, giant-sized issue. I know you probably weren't expecting such madness, but no-one expected the Cybermats, either . . .

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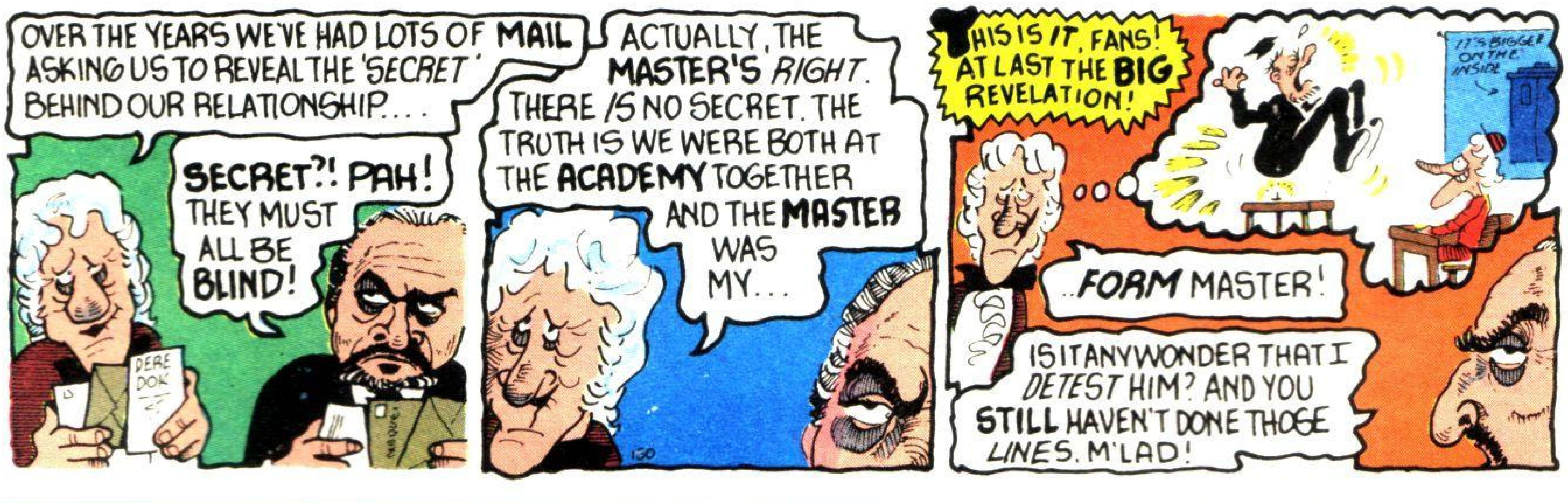
Thanks this issue to: **Martin Wilkie, Paul J. Smith, Julian Vince** (model-making beyond the call of duty!), **Adam Lee** and **Barry Newbery.**

Doctor Who? by Tim Quinn and Dicky Howett



OVER THE YEARS WE'VE HAD LOTS OF MAIL ASKING US TO REVEAL THE 'SECRET' BEHIND OUR RELATIONSHIP . . .
SECRET?! PAH! THEY MUST ALL BE BLIND!
DERE DOK
ACTUALLY, THE MASTER'S RIGHT. THERE IS NO SECRET. THE TRUTH IS WE WERE BOTH AT THE ACADEMY TOGETHER AND THE MASTER WAS MY . . .
THIS IS IT, FANS! AT LAST THE BIG REVELATION!
IT'S BIGGER ON THE INSIDE
. . FORM MASTER!
IS IT ANY WONDER THAT I DETEST HIM? AND YOU STILL HAVEN'T DONE THOSE LINES, M'LAD!

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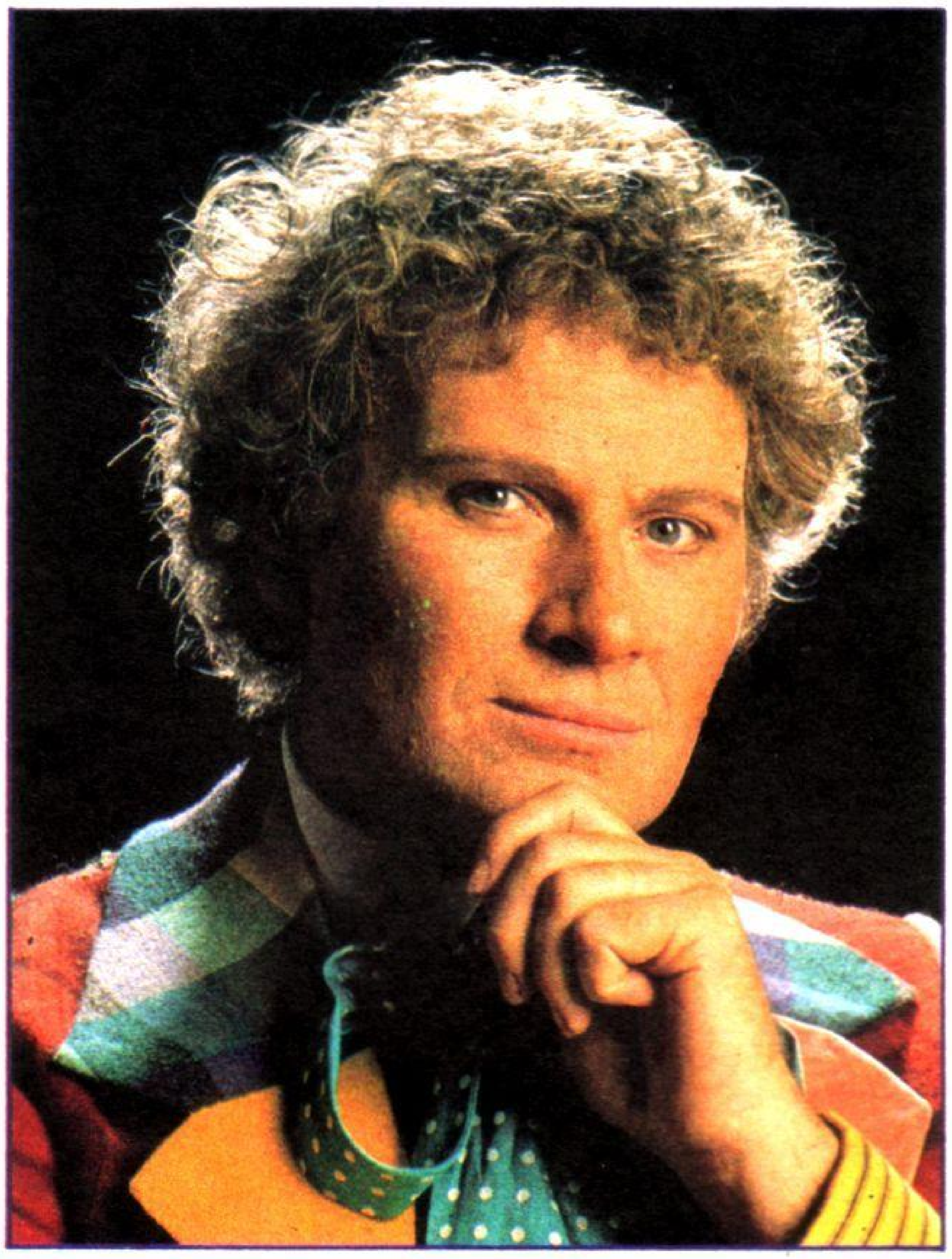


BAKER TAKES THE STAGE

Colin Baker has returned as the Doctor, making a welcome re-appearance in the stage play, *The Ultimate Adventure*. His planned eight week run began on June 5th in Newcastle.

Colin is well known for his theatre work, appearing in productions such as *Corpse, Death Trap* and more recently, *Run for Your Wife*. As the Sixth Doctor, he played the Time Lord from 1984 to 1986. His time on the programme was marred by the eighteen month suspension of the series and the decision of BBC Management not to renew his contract after playing only two full seasons.

There is strong feeling amongst fans of the show that Colin did not get a proper chance to show what he could do as the Doctor, and his decision to take up the reins of the stage play, following Jon Pertwee's successful run, is a welcome one. He is scheduled to play the part for at least eight weeks.

The play itself has been well received, with good audiences in most of the venues it has played. Local and national press reviews have continued to be good, boding well for a long run. An Australian tour has now been scheduled for (English) late summer with Jon Pertwee, but as yet no London West End dates have been planned. *Tour dates, see Rel-Time, Page 9*.

SEASON 26: MORE CAST NEWS

Battlefield now includes Jean Marsh in the cast, playing Morgaine. Jean is better known to fans of the show as Sara Kingdom from *The Daleks' Master Plan*. Also in the cast will be Christopher Bowen (Mordred), James Ellis (Peter Warmsly) and Angela Douglas as Doris. The story is set in Cornwall in the near future. No further casting for *Survival* and *Ghost Light* had been announced at time of going to press. *Curse of Fenric, Battlefield, Survival* and *Ghost Light* are now the proper titles for all four stories for Season 26.

SEASON 27 NEWS

Sylvester McCoy has been asked to stay on as the Doctor if the BBC decide to go with the Twenty-seventh Season of *Doctor Who*. "They've asked me to do another season, if they do a Season Twenty-seven, and I've agreed to do it," said Sylvester on location for *Curse of Fenric*. "I have a good time and it's great fun. It's quite good really, because it gives me seven months to potter about and do other things."

Companion, Sophie Aldred, has also expressed wishes to stay with the programme beyond the current season. A final decision will be made later in the year regarding the future of *Doctor Who* at the BBC and its regular cast.

Apart from Sylvester and Sophie, headlining in this first story into production is Dinsdale Landen, recently seen in the BBC Theatre Night production *Arms and the Man*, as Doctor Judson. The wonderful, well-known actor and cult personality, Nicholas Parsons, has been woo-ed to star in this World War II adventure. He plays the parson (Ho, Ho) of St Judes Parish Church, Mr. Wainwright.

Nicholas Parsons (Mr Wainwright) prepares for *The Curse of Fenric*.

Photo © *Private Who* 1989

The story includes Alfred Lynch as Commander Millington, Janet Henfrey as Miss Hardaker and Tomek Bork, one of the named actors with the Jon Pertwee *Starwatch* project, playing the Russian, Sorin. Fresh from his two acting parts in *Doctor Who* last year, veteran monster man, Cy Town, dons another costume, this time playing one of the Haemovore vampire creatures from the past.

The two East End evacuees of the time are Jean and Phyllis, played by young actresses Joann Kenny and Joanne Bell. The military contingent in the cast is represented by Cory Pulman as Wren and young mum, Kathleen Dudman, Marek Anton as Vershinin, Marcus Hutton as Sergeant Leigh, Mark Conrad as Petrossian, and Christian Anholt as Perkins. Raymond Trickett becomes the Ancient Haemovore and performs some of his own stunts in several underwater sequences shot at Lulworth Cove on the South Coast. Anne Reid rounds off the talent playing Nurse Crane.

DESIGNING SEASON 26

The new race of monsters in *The Curse of Fenric,* the Haemovores, are being placed firmly under raps until the story goes out as part of the BBC's Autumn line-up later on in the year. Costume designer for the first four episodes, Ken Trew, has created the initial design of the Ancient Haemovore, from which ten other regular Haemovores have been based and made up. *Who* model-makers, Susan Moore and Stephen Mansfield, have

Sylvester McCoy and Sophie Aldred on location for *Curse of Fenric.*

Photo: John B. McClay

had the task of making the gruesome masks and accessories including an animatronic version of the Ancient One, to operate underwater.

In this first story Ken Trew has also supplied Sylvester with a new, darker brown jacket, and kitted out Companion Sophie Aldred in original 1940's period costume. Ken originally designed the Seventh Doctor's costume for *Time and the Rani* in 1987 and has since worked on *Remembrance of the Daleks.*

His association with the programme began in 1965 when he worked as a dresser on *The Myth Makers,* while his Designer credits include *Snakedance* and *The Mysterious Planet.* He is currently working on both three-part stories for this Twenty-sixth Season, *Survival* (which used to be *Cat-Flap*) and *Ghost Light* (which was previously *The Bestiary).*

The Make-Up Designer on *Fenric* was Denise Baron, last seen providing the clowns and Jessica Martin Werewolf transformation in *The Greatest Show in the Galaxy.* The Designer hails from the same story in the guise of David Laskey whose stunning work was recently on display at the one-day Hammersmith convention, *A Day at the Forum.* The Visual Effects were designed by Graham Brown and the Production Manager was Ian Fraser – husband of *Who* director, Fiona Cumming.

Later on in the season, the costumes in Ben Aaronovitch's *Battlefield* are designed by Anushia Nieradzik (sister to Make-Up artist Dorka) and veteran of past stories *Frontios* and *Attack of the Cybermen.* The designer of *Paradise Towers* and *Remembrance of the Daleks* returns for his third consecutive McCoy season, Martin Collins. The Make-Up is by Juliet Mayer and Visual Effects are performed by Dave Bezkorowajny.

Traditionally covered by the same production team, the last two three-episode stories of the season in production, are once again under the watchful eye of Gary Downie as Production Manager. Gary has handled the nitty-gritty of setting up the locations and associated details of the last six episodes of each season for three years.

Director Alan Wareing's team this time includes Nick Somerville on his first *Who* as Designer, Joan Stribling applying the Make-Up and Malcolm James setting off all the visual effects.

MERCHANDISE ROUND-UP

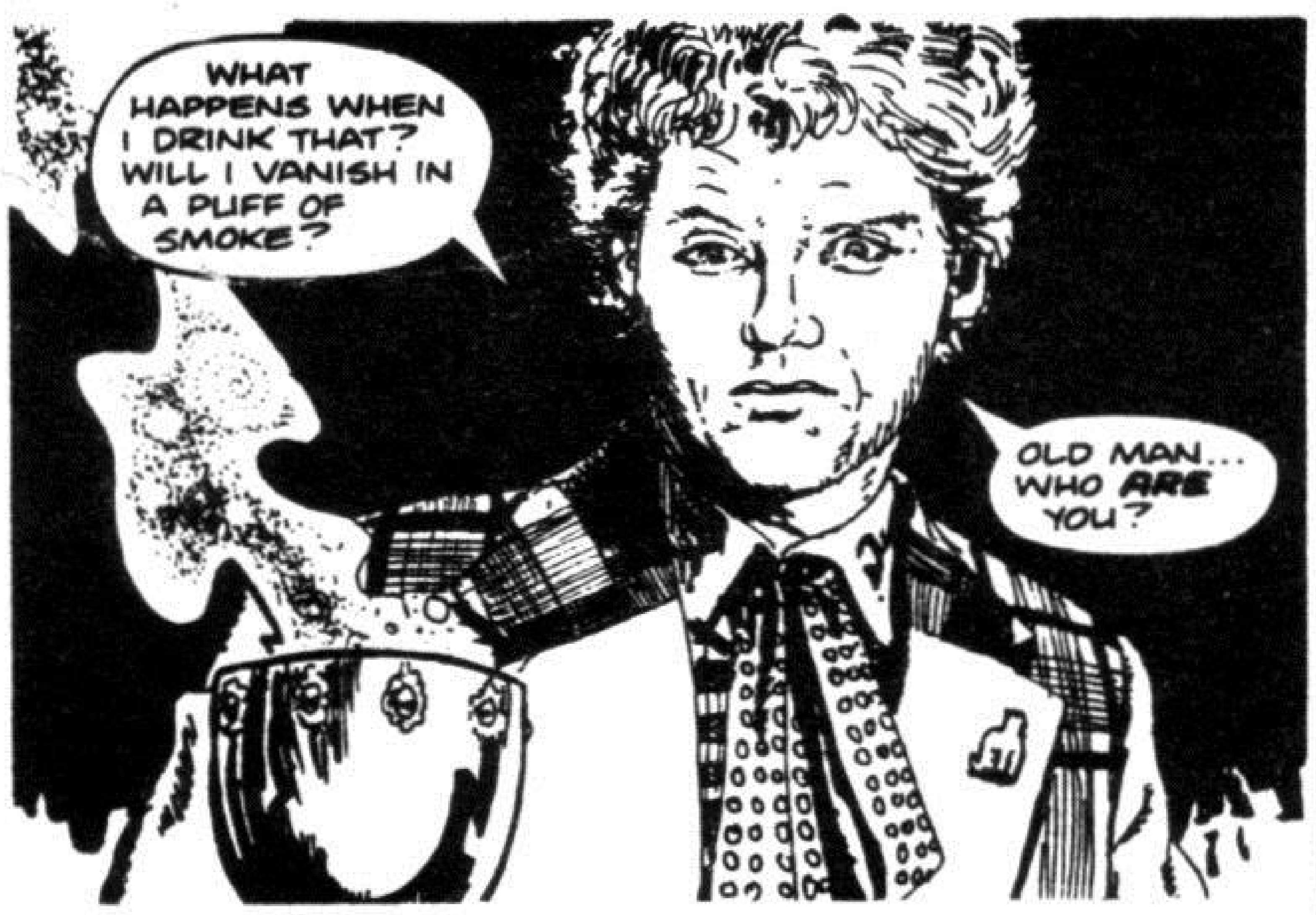
The Daleks, The Time Warrior and *The Ark in Space* are proving strong sellers in the video market, priced at £19.99 for *The Daleks* double cassette and £9.99 for the other two releases. Also on video release is the Colin Baker *Myth Makers* interview, adding to the strong line-up of material from Reel Time Pictures. This now includes the *Doctor Who Magazine* tape, with cover illustration by Lee Sullivan. The Target Books *Who* range has been revised – see Off the Shelf for full details. Meanwhile, Titan Books have confirmed their schedule for the Script Books, as follows: August, *The Tomb of the Cybermen;* September, *The Talons of Weng-Chiang;* and October, *The Dead Planet* (aka *The Daleks*). Looks like those early story titles are still clashing with each other! The range is edited by John McElroy.

The Ultimate Adventure has produced a range of merchandise, on sale at performances. This includes a souvenir brochure, an A3 poster, photographs from the production, tour T-shirts and badges. A spokesperson for Mark Furness Ltd. said basketball hats were also being considered.

***Doctor Who Magazine* Issue 151,** on sale next month, returns to its regular size, shape, price and colouring with absolutely no plans of being a penguin.

Dapol have reported that they suffered a break-in at their Winsford factory at the beginning of April. The thieves stole an amount of mail and Managing Director David Boyle fears that retail and mail orders received on or around 8th April have now been lost. If you are still waiting to hear from the company and sent an order around that time, get in touch with them as soon as possible.

On a happier note, the company's *Doctor Who* releases continue apace, with improvements to the drive and final details of the Daleks, the launch of the Cybermen and more figures now in pre-production. In addition to those previously reported these now include the *Who*mobile, one of the Third Doctor's methods of transport.


WHAT HAPPENS WHEN I DRINK THAT? WILL I VANISH IN A PUFF OF SMOKE?
OLD MAN... WHO ARE YOU?

VOYAGER ON SALE

The *Voyager* Graphic Novel from Marvel Books is now on sale, priced at £4.95. The book features a new cover by John Ridgway and the strip, taken from issues of *Doctor Who Magazine* has been beautifully coloured by Gina Hart. It remains one of Steve Parkhouse's best *Doctor Who* stories, pitting the Sixth Doctor against the mysterious Voyager and the villainous Astrolabus. We recommend catching a copy now – it's available from all good bookshops including W.H. Smith and John Menzies. The book contains an after-word by Colin Baker.

We have twenty signed graphic novels to give away, but we want some questions answered first! Answers on postcards only please, to *Voyager* Competition, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries should reach us by 20th August, 1989, multiple entries will be disqualified and the editor's decision is final. The questions are: a) name the two children who accompanied the First Doctor in the *TV Comic Doctor Who* strip in 1964; b) name the race Frobisher is an example of; and c) how many television Companions have really appeared in the *Doctor Who* comic strip since Marvel began the weekly in 1979?

BEYOND THE TARDIS . . .

Sweet Danger, the first of the second series of *Campion* starring Davison, was filmed on location in London between March 31 and May 14 under the direction of Robert Tronson. Gareth Milne, Peter's former *Who* stunt double, has been fulfilling the same role on *Campion.* During March a special dinner was held during the BBC Showcase at Brighton, held each year to sell BBC programmes overseas, which Peter attended to promote *Campion.* The BBC began a rerun of some of Peter's *All Creatures Great and Small* episodes in April.

Frazer Hines adorned the cover of the TV Times (April 8-14) alongside Sally Knyvette to celebrate the wedding of Joe Sugden and Kate Hughes, the characters they play in *Emmerdale Farm.* Sally (who used to play Jenna in *Blake's 7)* and Frazer could both be seen on the BBC's *Open Air* on April 13 following the wedding. Sara Griffiths (Ray from *Delta and the Bannermen)* has rejoined the *Emmerdale* cast as Claire Sutcliffe, while Richard Franklin's character, Denis Rigg is set to be killed off.

Fraser was one of many stars who took part in *The Terry Thomas Gala* at the Theatre Royal Drury Lane on April 9 in aid of the Parkinson's Disease Society and the Entertainment Artistes' Benevolent Fund. Bonnie Langford also appeared and she has now left the cast of *Me and My Girl* at the Adelphi Theatre to be replaced by Jessica Martin, fresh from her role as Mags in *The Greatest Show in the Galaxy.*

Jean Marsh, the late Sara Kingdom from *The Daleks' Master Plan,* and who also appears in *Battlefield* in Season 26 has recently been filming a mini-series for Tyne Tees Television entitled *Act Of Will,* while viewers will have seen her as Rosie Tindall in the ITV comedy *No Strings* during April and May.

Prior to beginning work on Season 26, Sophie Aldred was one of the presenters of ***Knock Knock*** on BBC-1.

Also running up to his reappearance as Alistair Lethbridge Stewart in *Battlefield,* Nicholas Courtney has been doing plenty of radio work including *Haunted by More Cake, Survival* and *Trouble Bruin* on Radio 4 and *Goodnight to Flamboro* on Radio 3.

Matthew Robinson, whose last *Who* credit was *Attack of* ▶

the Cybermen, directed some of the episodes of *Shadow of the Noose* which was aired on BBC2 during March and April. Kevin Stoney of Mavic Chen and Tobias Vaughn fame played a Libel Judge.

A second series of *May to December*, produced by Verity Lambert, went into the planning stages as the first series began transmission on BBC-1 in April and it wasn't even May!

David Maloney, whose credits include the direction of *Genesis of the Daleks* and the producership of the first three series of *Blake's 7,* was the director of *Clowns,* the *Play On One* on April 4. It starred the late Harry Andrews and was a black comedy written by Gawn Grainger who played George Stephenson in *Mark of the Rani.*

Two Season 25 writers have had work recently aired. Stephen Wyatt's radio play *Piglaw* about a pig being put on trial featured on Radio 3 on April 4, while two days later an episode of *The Bill* entitled *No Strings* was broadcast on ITV scripted by Kevin Clarke.

Following his Oscar and BAFTA awards for *The Last Emperor,* former *Who* Costume Designer James Acheson was awarded a second Oscar for costume design at the end of March for his work on *Dangerous Liaisons.*

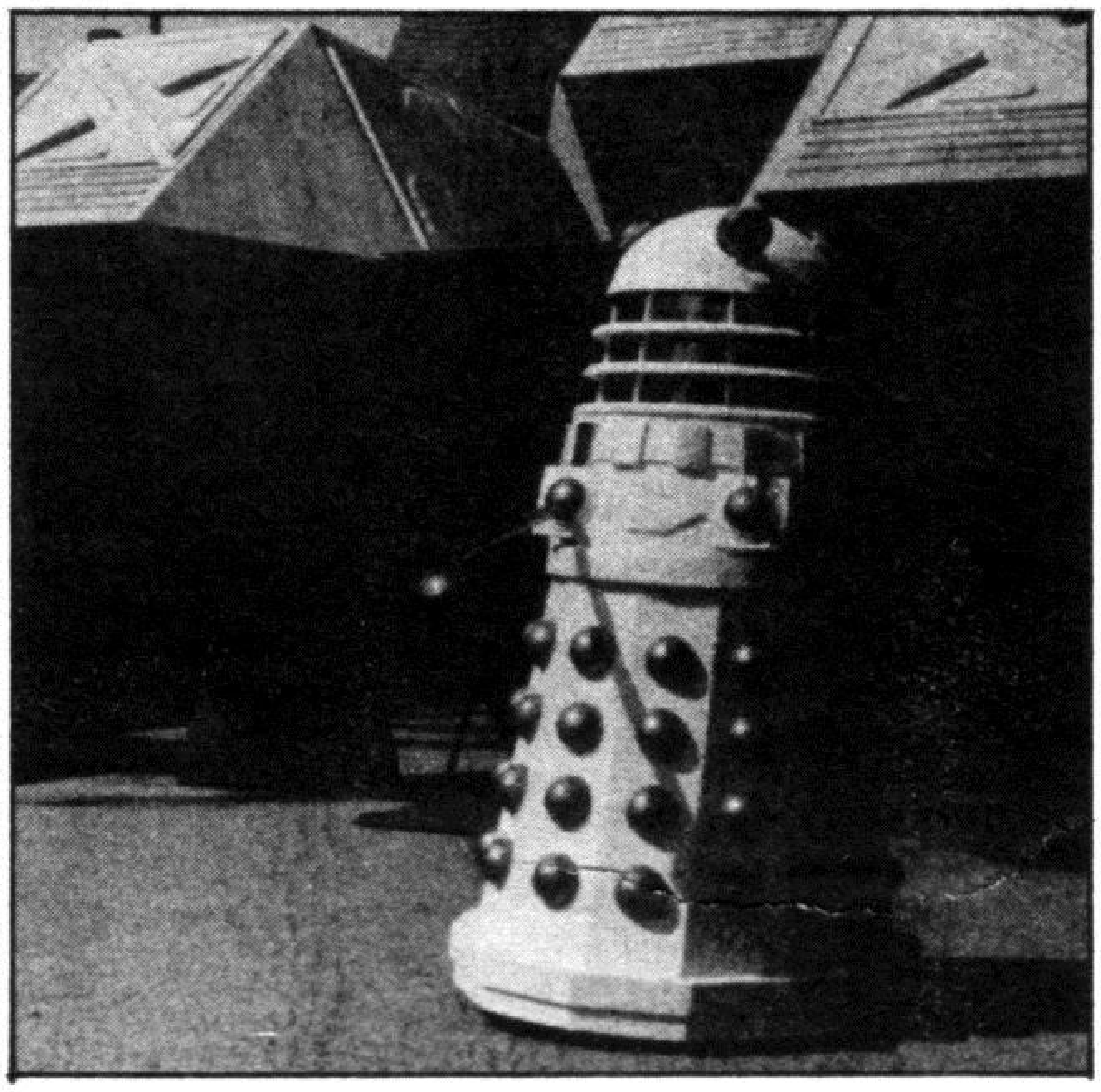
Conway Henderson (Gerald Flood) arguing with Harcourt Brown (George Coulouris) in *Pathfinders to Venus.*

Doctor Who Magazine regrets to announce the death of Gerald Flood, who died in April at the age of just 61. An accomplished character actor, he was well known as *The Rat-Catcher* and apart from playing King John in *The King's Demons,* also provided the voice to the Fifth Doctor's robotic Companion, Kamelion. He will be sadly missed.

Veteran actor George Coulouris, who played Arbitan in *The Keys of Marinus,* also died in April.

Reporters this issue: Lee Matthews, John Freeman and Dominic May. Thanks to Anthony McKay, and *Private Who* for location reports.

THE SEASON SURVEY RESULTS



Well here we are again with the final survey results of another season of *Doctor Who,* a season which, judging by your views, has reunited fandom. The response to the survey was excellent. In total around one thousand, two hundred of you replied, the best turn out for a season survey for some time.

The category percentages are calculated for the total votes for that category. This may have been less than the above figure as not everybody who replied voted in each section. The results display the total three/four top greatest results for each category.

1. FAVOURITE STORY

"When the Doctor got trapped in the cellar with the Dalek there was a universal cry of 'Run up the stairs', and an equally universal silence when the Dalek followed him,' (Jacqueline Rue)

Ben Aaronovitch's debut script, *Remembrance of the Daleks* was the clear winner of this category from the outset. It amassed an incredible 64% of the total votes. The majority of letters described it as stylish, well acted and directed and rivetting from start to finish. Many of you thought the secret of its success was the fact that it was not a story that was heavily reliant on Davros. The Daleks were once more portrayed as independent creatures.

"The Daleks have never looked better on colour tv."

"Full marks to the Visual Effects team . . . exterminating, transmatting, stair climbing AND the Supreme Dalek's death scene. I was on the edge of my seat."

"For the first time in years I felt very proud of the show."

But: *"The ending was dodgy. What was the point in blowing up Skaro? It's ******* up the Dalek history".* Marie Ferguson (Tyne and Wear)

"I'm delighted." John Nathan-Turner

There was a staggering 46% difference between this adventure and Stephen Wyatt's compelling tale, *The Greatest Show in the Galaxy,* which achieved second place with 18% of the total vote. Most of you liked the story but were baffled by the meaning of the Gods of Ragnarok and the gladiator's sword. The controversial transformation scene heralded this reaction of Sarah Cheesman, Lancs:

"I fell off the settee when Mags turned into a werewolf. A real shivers down the spine job. The contrast between the menacing gods (and clowns) and the fun circus was very effective."

"I urge BBC Video to consider it as a future release." (Andrew Setchfield, London) Philip Hawke of Godalming, Surrey pondered, *"When Whizzkid said the show was not as good as it used to be I immediately linked him to many of JNT's critics. Perhaps JNT would like them to receive the same fate."*

In third place was *Silver Nemesis:*

"Fast paced?! Our tv's cathode ray tube could hardly keep up with the action." (Ben Makepeace-Cubington)

This reaction was not typical of the letters we received on this story. Many readers felt cheated by the lack of explanatory narrative. The vulnerability of the Cybermen also came under close scrutiny when many of their number were terminated by gold coins.

"I was extremely disappointed with this story. There were too many sub-plots and not enough explanation. The scenes with the skin heads and Dolores Gray were meaningless and the Cybermen were wiped out too easily." (Steve Bull, Bristol)

Yes, the Wooden Spoon Award this year goes to *The Happiness Patrol* by Graeme Curry, a story you liked or loathed. Many letters said that it was an excellent satire on Margaret Thatcher and today's society. Others said it was the lowest moment in the shows history since *The Gunfighters* (1966).

"Although not quite as good as Paradise Towers *I'd like to see more of this kind of story – they are the future of* Doctor Who." (Matthew Scott, West Yorkshire)

"Nice idea fallen flat. The fantasy element was too strong. I loved the blues player." (Adrian Daykin, Derbyshire)

The Happiness Patrol achieved 2% of the total vote.

2. BEST ACTOR

Voted first place in this category with a devastating 47.4% proportion was the good Doctor himself. This was a major victory for Sylvester McCoy whose characterisation of the 7th incumbent received a divided reception last year. Having read all the letters sent in (and I mean that most sincerely!) I literally could count the amount of letters criticising the current Doctor on the fingers of one hand. (One such letter came from Griff Phillips: *"McCoy's portrayal is still embarrassing, ill-chosen, and desperately unfunny"*). Sorry Griff, you have over 95% of our letters stacked against you!

"McCoy's superb performance has been the high point of an excellent season" (F. Beer, Swansea)

"I'm delighted." John Nathan-Turner

Of course congratulations should also go to T.P. McKenna (More tea?) and Ian Reddington. They were voted second and third for their fine performances as the Captain and the Chief Clown respectively.

3. BEST SUPPORTING ACTOR

This was an extremely close contest throughout. With a 0.1% advantage over T.P. McKenna, the category was won by Simon Williams as the thoroughly believable Group Captain Gilmore. Gerard Murphy achieved third place as Lady Peinforte's right hand man, Richard.

4. BEST ACTRESS

48.9% of the votes received gave Sophie Aldred her lead over Sheila Hancock (2nd) and Fiona Walker (3rd). Many letters praised Sophie for establishing the basis of the best Doctor/Companion relationship since Baker/Sladen.

"Sophie has restored my faith in 'Who' Companions with an utterly believable characterisation. A dynamic performance from a dynamic and talented young lady". (Mr A. Milton, London W1)

"My renewed enthusiasm in Doctor Who *is based on the excellent performances of Sophie Aldred and Sylvester McCoy. I congratulate and thank them both."* (Neil Feist, New Haven, East Sussex)

"I'm delighted." John Nathan-Turner

DOCTOR WHO SEASON 25 SURVEY RESULTS THE GREATEST POLL IN THE GALAXY

BEST STORY

Remembrance of the Daleks	64%
The Greatest Show in the Galaxy	18%
Silver Nemesis	16%
The Happiness Patrol	2%

BEST EPISODE

Remembrance of the Daleks: 1	25.8%
Remembrance of the Daleks: 4	25.5%
Silver Nemesis: 1	8.7%

BEST ACTOR

Sylvester McCoy	47.4%
T.P. McKenna	9.5%
Ian Reddington	8.1%

BEST SUPPORTING ACTOR

Simon Williams	12.5%
T.P. McKenna	12.4%
Gerard Murphy	11.7%

BEST ACTRESS

Sophie Aldred	48.9%
Sheila Hancock	17.3%
Fiona Walker	13.5%

BEST SUPPORTING ACTRESS

Pamela Salem	26.6%
Jessica Martin	26.0%
Sophie Aldred	9.9%

BEST MUSIC

Keff McCulloch	61.6%
Dominic Glynn	20.1%
Mark Ayres	18.3%

BEST DIRECTOR

Andrew Morgan	52.6%
Alan Wareing	26.6%
Chris Clough	20.8%

BEST VILLAIN

The Chief Clown	29.8%
Davros	19.9%
Lady Peinforte	14.0%

BEST MONSTER

The Daleks	56.0%
The Cybermen	20.6%
The Kandyman	6.9%

5. BEST SUPPORTING ACTRESS.

As with the best supporting actor, this was a fierce battle between Jessica Martin and Pamela Salem (who eventually won first place). There was a 0.6% difference between these two very talented artistes who brought two very memorable performances to Season 25 as Rachel and Mags.

The battle for third place was equally intense. Sophie Aldred narrowly beat Fiona Walker (the evil Lady Peinforte) with a 0.5% margin.

6. BEST DIRECTOR

Unfortunately Chris Clough could not repeat his landslide victory over his competitors as in last year's poll. Chris achieved third place despite the odds being weighted in his favour having directed two stories from last year's season.

This year's winner was Andrew Morgan who was voted into first place with an incredible 52.6%.

▶

"I firmly believe that Morgan should have won last year's poll. If only for dragging the Rani to a highly polished level and making an awful script visually exciting!" (Neil Andrew, Chadderton, Oldham)

In second place was Alan Wareing, whose work on *The Greatest Show* impressed Gary E. Phillips: *"The new Graeme Harper! His work was faultless!"* Alan Wareing scored 26.6% of the vote.

"I'm delighted." John Nathan-Turner

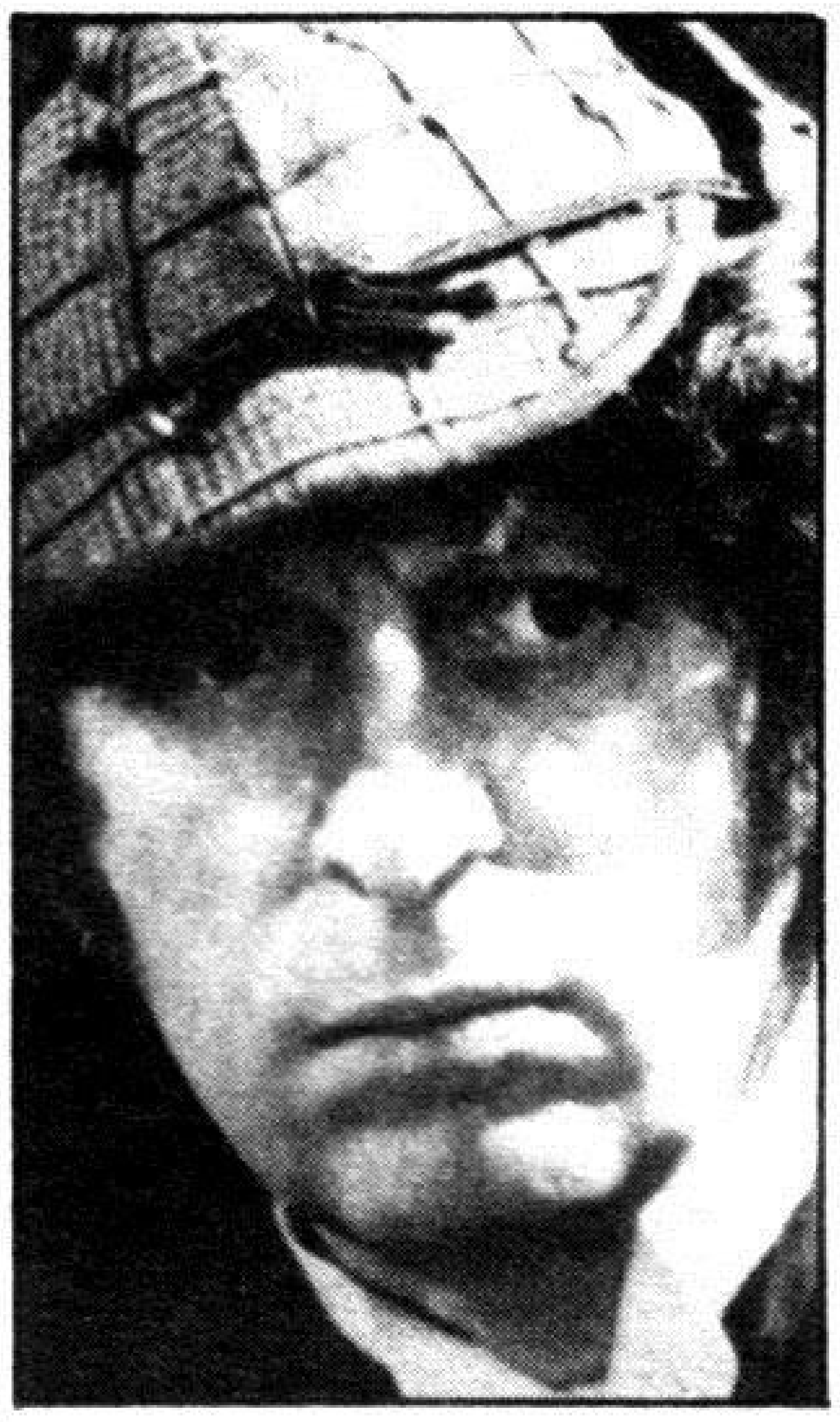
7. BEST MONSTER

We all predicted the results of this category. The ever popular Daleks won outright with a 35.4% lead over the Cybermen. A lot of readers said they would have voted for the Cybermen if they had been done justice in *Silver Nemesis*.

"I felt as though the Cybermen, who have always been my favourite monsters were given a rough deal. Maybe they were a late addition, brought in just for the **Silver** *anniversary, I would not have thought they were in the original script."* (Angela Smith, Southsea)

"The use of Cybermen was gratuitous in the extreme – it would have been better if Kevin Clarke had invented his own monsters." (Mr Z. Waugh, Northampton)

In third place was the Kandyman with 6.9% whose appearance in *Happiness Patrol* greatly caused a "love him or loathe him" reaction.



9. BEST VILLAIN

Ian Reddington's Chief Clown had many viewers hiding behind the sofa if your letters are anything to go by. Most of you demanded that Stephen Wyatt's creation should be brought back in a future adventure, such was the strength of his character. Only time will tell. Nevertheless he was voted best villain for Season 25.

"The Chief Clown's reaction to Bellboy's suicide was spine chilling. A totally evil character. It was a big mistake killing him off (if that was the case) in episode four." (C.A. Gyles, London)

We did receive ONE vote for John Nathan-Turner in this category which was immediately disposed of!

9. BEST MUSIC

Having written the scores for two stories this year and also having an album of his music released, the odds were immediately in Keff McCulloch's favour. However, many of you complimented him on providing *Remembrance* with its distinctive, sinister flavour (his score for the little girl was especially popular).

However, Messrs Glynn and Ayres also took a respectable proportion of the vote. Both provided memorable incidentals for their respective adventures. (The Kandyman's music and the 'Big Top' theme were the two scores frequently mentioned)

"I'm delighted." John Nathan-Turner

TWENTY FIVE YEARS: All Time Favourites

FAVOURITE DOCTOR

Tom Baker	28.8%
Sylvester McCoy	24.1%
Jon Pertwee	13.9%
Peter Davison	13.6%
Patrick Troughton	10.0%
Colin Baker	6.1%
William Hartnell	2.7%

FAVOURITE COMPANION

Sarah Jane Smith	26.4%
Ace	24.8%
Tegan Jovanka	12.6%
Leela	4.9%
Peri	4.8%
Romana (Lalla Ward)	4.7%

FAVOURITE PRODUCER

John Nathan-Turner	40.6%
Phillip Hinchcliffe	36.5%
Barry Letts	15.7%
Verity Lambert	2.5%

FAVOURITE SEASON

Season 25	14.7%
Season 14	13.3%
Season 13	9.6%
Season 21	9.3%
Season 18	7.7%

FAVOURITE VILLAIN

The Master	58.0%
Davros	11.7%
The Valeyard	6.9%
The Rani	3.9%

FAVOURITE MONSTER

The Daleks	41.5%
The Cybermen	25.9%
The Ice Warriors	5.0%
The Zygons	4.1%

FAVOURITE NOVEL

1. *Fury From The Deep.*
2. *The Dæmons.*
3. *Black Orchid.*

FAVOURITE STORY

1. *The Talons of Weng-Chiang.*
2. *The Caves of Androzani.*
3. *Earthshock.*

Because 1988 was the 25th anniversary year, **DWM** held an additional poll for which you could vote for 'everything under the sun'.

FAVOURITE DOCTOR

As with last year's poll many of you felt this unfair to the First Doctor, due to the lack of relevant material (especially videos). It will be interesting to see how the Hartnell Doctor fares after the release of *The Daleks* video.

Tom Baker retains his crown in first place but his landslide majority of 1988 was greatly diminished by the current Doctor, Sylvester McCoy. The Seventh Doctor took second place with 24.1%, which was only 4.7% less than Mr Baker.

Jon Pertwee slips down a notch into third place. Again it will be interesting to see how the stage play and new video releases affect his position. This year he achieved 13.9%, 0.3% more than Peter Davison who took fourth place.

With the release of any video material for the Troughton era looking extremely improbable it is unlikely that the second Doctor will achieve much higher than 5th place in our poll.

Both Colin Baker and William Hartnell received disappointing results, again both due to underexposure.

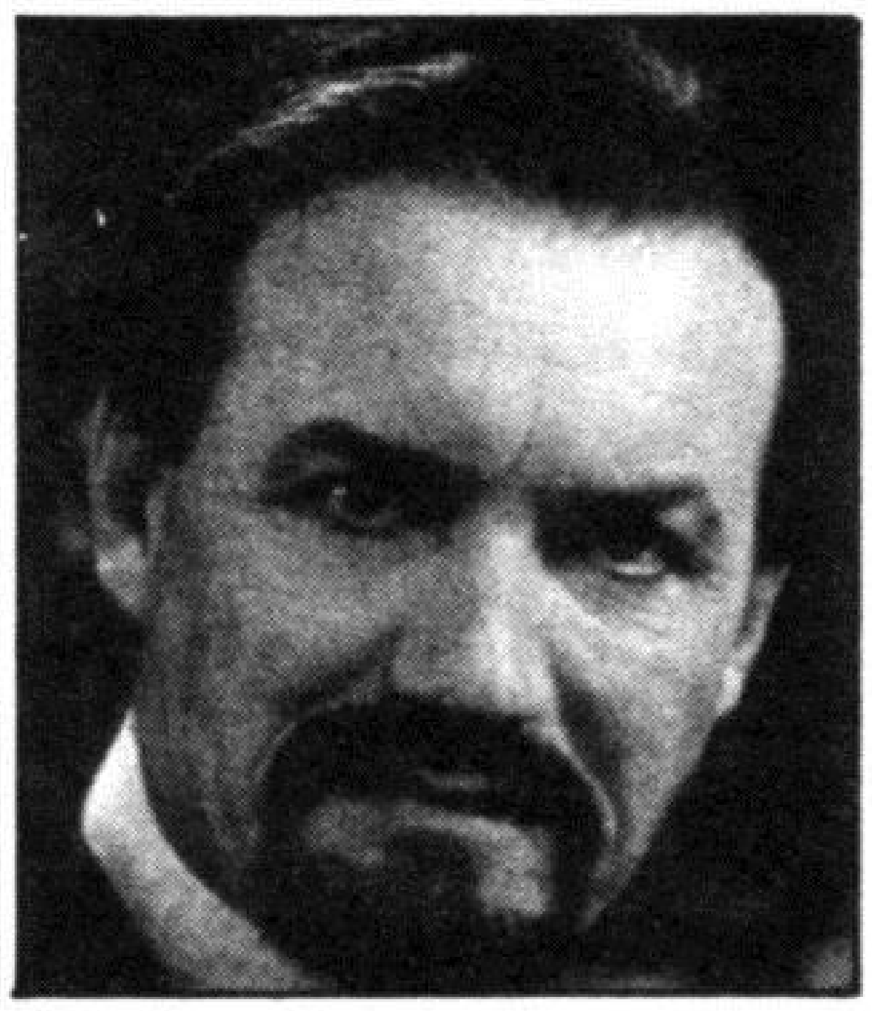
FAVOURITE COMPANION

The ever popular Sarah Jane Smith won first place in this category but not by the majority I had anticipated. It seems that Ace, played by the delightful Sophie Aldred, is proving unbelievably popular. After five adventures you have placed Ace second in your chart of favourite Companions ever.

"Decimating Daleks with a baseball bat and crucifying Cybermen with a catapult. What next? She'll be thawing out the Ice Warriors with a hair dryer."

Janet Fielding's Tegan was placed third in this category. Bubbling under were Leela (4th), Peri (5th) and the Lalla Ward incarnation of Romana (6th).

FAVOURITE VILLAIN



As above, your nominations for this category were numerous. However, as expected, The Master was voted best villain. Many of you stated which was your favourite, either Delgado or Ainley, but I thought this unfair to both of the actors concerned and counted it as a single Master vote.

I encountered a similar dilemma with Davros in second place, the same rule applied here as Davros is a single character.

We received many letters demanding the return of Michael Jayston's enigmatic Valeyard, the evil 13th (?) Doctor.

FAVOURITE MONSTER

Need I say anything? Obviously this category produced a varied response. But although you had enemies from 154 adventures to choose from the Daleks and the Cybermen could not be rivalled.

It was interesting to note that the Ice Warriors, who have not appeared in the programme for almost fifteen years, are so fondly remembered by many of you. The Zygons beat the Sontarans to fourth place. Memories have obviously been refreshened by the release of *Terror of the Zygons* on video.

FAVOURITE STORY

No doubt helped by the video, this category was won by Robert Holmes' unusual Victorian tale, *The Talons of Weng-Chiang.*

Second and third places both went to stories from the Davison era. The story voted last year by the DWAS as best story, *The Caves of Androzani,* Davison's last came in second in this *DWM* poll. The classic Cyber-story, *Earthshock* was rated third. This was closely followed by *The Dæmons* and *Genesis of the Daleks.*

FAVOURITE WRITER

Many readers were obviously confused by this category. Some of you voted for writers of the W.H. Allen/Target series of novels (i.e. Nigel Robinson). Although these votes were counted they were no competition for the late Robert Holmes, former script editor and author of so many classic *Doctor Who* serials.

"He always treated his audience as intelligent. He was obviously the inspiration for many other writers." (Juan Fennaidez, Cardiff)

Holmes won this category outright, his only serious opponent being Terrance Dicks.

FAVOURITE PRODUCER

The winner of this category was the present producer John Nathan-Turner, currently enjoying his tenth year at the helm.

"When he has given us productions as slick as Logopolis, Androzani *and* Remembrance, *there can be no doubt that JNT* **must** *win the title of best producer. Long may he reign!"* (E. Phillips, Hull)

"I'm surprised and delighted." John Nathan-Turner

FAVOURITE SEASON

Another major victory for JNT and the current team, Season 25 was voted into first place as the best season of *Doctor Who.*

"I can see how many people will vote for the early Baker series. After seeing these on Satellite I feel these are overrated. The classic Season 25 takes my vote!" (David Matthews. Sunbury-on-Thames)

The more nostalgic of you voted Season 14 into second place for its consistency of classic material (*Assassin* and *Talons* to name but two). This series is currently enjoying repeat showings on Superchannel.

Well there we have it, the result of many sleepless nights. I am going back into hibernation until the editor launches Survey-26. I would thank you all for replying (even the ones with 50 page essays). This poll has reflected a major triumph for the current *Who* team, and a new unity between readers.

Roll on Season 26!

Paul J Smith

REL TIME

Information for this column welcome – please note this column is compiled six weeks prior to publication date – send to **Rel Time,** *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.e or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the Doctor's Date Book.

THE ULTIMATE ADVENTURE TOUR

All dates listed are starting dates for show at that venue. Box office telephone numbers listed where known. You are strongly advised to check on ticket availability before travelling. Disabled access: all theatres are now supposed to have access for a minimum of two wheelchairs, but again, checking is advised.

June 5th (Colin Baker returns as the Doctor), Theatre Royal, Newcastle (Tel. 091 232 7079); June 12th, Theatre Royal, Nottingham (Tel. 0602 482626); June 19th, Grand Theatre, Leeds (Tel. 0532 459351); June 26th, Theatre Royal, Brighton (Tel. 0273 28488); July 3rd, Edinburgh Playhouse; July 10th, Grand Theatre, Wolverhampton (Tel. 0902 714775); July 17th, Theatre Royal, Northampton (Tel. 0604 24811); July 24th, Marlowe Theatre, Canterbury.

EXHIBITIONS

Doctor Who Exhibition, Space Adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Includes shop selling extensive *Who* merchandise! Tel: 01 378 1405.

Doctor Who Exhibition, Longleat House near Warminster, Wiltshire. Open until the first week of November, 10.00am-6.00pm. Admission 70p.

EVENTS

Saturday 10th June

Westminster Comic Mart Central Hall, Westminster, London. Doors open 12.00, admission free. Nearest tubes: Westminster, St. James's Park.

Saturday 17th June

Voyager **Graphic Novel signing** by artist John Ridgway, 12.00-2.00 Nostalgia and Comics, 14/16 Smallbrook Queensway City Centre, Birmingham.

►

Saturday 24th-25th June
Carousel 89 (formerly Falcon) Holiday Inn, Cardiff, England. Confirmed guests (work permitting) include: Elisabeth Sladen, Sophie Aldred, Gerry Davis, Louise Jameson (Sunday only), Deborah Watling and John Leeson. More guests to follow. £18 both days, £9 one day, £4 supporting. Send four A5 (19p) sae's with your registration fee to Carousel '89, 76 Thwaite Street, Barrow-in-Furness, Cumbria LA14 1AN.

Friday 30th June-2nd July
Polariscon Radisson Hotel, St. Paul MN. Walter Koenig, John Levene. More details: Time and Space Factory Inc., PO Box 23619, Richfield, MN 55423. Hotline: (612) 722 6056.

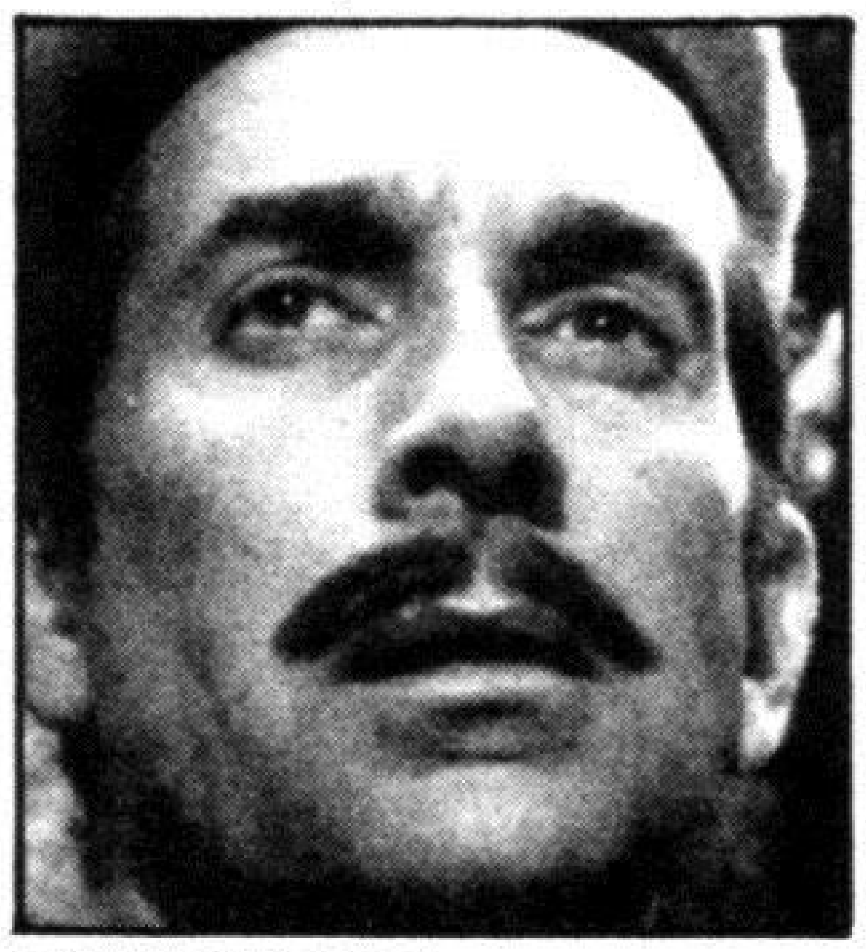
Saturday 1st July
Birmingham Comic Mart, 12.00 onwards, New Imperial Hotel, Temple Street, Birmingham. Admission free, includes "forum session" on *Doctor Who Magazine* with editor John Freeman. We're still after feedback – come and give us some!

ADVANCE CONVENTION NEWS

August 5th-6th
ZygCon University of Essex, Colchester. Confirmed guests include Nicholas Courtney, Richard Franklin, Deborah Watling, Stephen Wyatt, Mark Ayres, artists Alister Pearson, (Target, *Doctor Who Magazine*) and Colin Howard (Target). Plus *DWM* cartoonist Dicky Howett. £6 weekend ticket, accommodation not included. Details: Paul Bensilum, 11, Sandown Close, Great Clacton, Essex CO15 4PP Tel: 0255 426509.

August 26th-27th
Honeycomb Swindon, Wiltshire, England. Fun *Doctor Who* convention, no guests announced as yet. The same venue and several of the same committee as Leisure Hive I-IV. Costs: £10/1 day, £20/2 days, include 5 saes with 10 IRCs. More info/sae plus 2 IRCs: Honeycomb, c/o Daniel Cohen, 48 Gurney Drive, London N2 0DE, England.

September 22nd-24th
Timelord 89, the Sixth American Time Festival. The Ramada Hotel, 3110 Olentangy River Road, Columbus, OH 43202. Invited guests include Anthony Ainley, Nicholas Courtney, John Nathan-Turner and Gary Downie. Plenty of things going on here, including cabaret, *Doctor Who* museum as well as guest panels. More details from The Time Lords of Miami Valley, 667 East Church Street, Urbana OH 43078.



CLUB SPOT

AUSTRALASIA

Australasia *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia.

The Supreme Council of Time Lords (SCOT) Further details (enclose large s.a.e. within Australia, 3 IRCS outside) for list of Australian fan clubs from SCOT, P.O. Box 879, Penrith, NSW, Australia 2750.

New Zealand *Doctor Who* Fan Club Dues NZ $10. Bi-monthly 'zine, Time/Space Visualiser, details from P.O. Box 4473, Christchurch, New Zealand.

UNITED KINGDOM

***Doctor Who* Appreciation Society:** we have received numerous complaints regarding the delay in replies to membership enquiries to this society. D.W.A.S. now tell us that these have been sorted out and replies should begin to filter through the system. Write to P.O. Box 519, London SW17 8BU.

Fans Across the *Who*niverse Contact: Helen Whelan, 9 Malvern Road, Powick, Worcester WR2 4SF. Note: Robin Scott of Whittington, Manchester – send them your full address.

Three Counties Local Group Contact: Ian Mason, 22 Bayfield Gardens, Dymock Glos. GL18 2BH.

UNITED STATES

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

The Guardians of Gallifrey Contact via PO Box 593702, Orlando Fl 32859-3702. Over 80 members with monthly twenty page newsletter, dues $12 (US) or £8 (UK).

WIN A VIDEO!

***The Daleks, The Time Warrior* and *The Ark in Space* are all on release in Britain and we have five complete stories to give away, courtesy of BBC Video.**

The Daleks is the first story about this now world famous monster. Set on the dead planet of Skaro, the Doctor (William Hartnell) and his Companions Susan, Ian and Barbara join with the Thals to defeat the evil Daleks, beings mutated by years of nuclear war and forced to live in protective travelling machines. The story was written by Terry Nation and directed by Christopher Barry. (Double Cassette, £19.99)

The Time Warrior marks the debut of both the Sontarans and Sarah Jane Smith (Elisabeth Sladen), the Doctor's most popular female Companion. The Third Doctor (Jon Pertwee) travels back to the Middle Ages to defeat a ruthless killer from the stars. Story by Robert Holmes and directed by Alan Bromly. (£9.99)

The Ark in Space remains one of the most highly rated *Doctor Who* stories of all time, featuring Tom Baker on his second excursion into the unknown as the Fourth Doctor, accompanied by Sarah Jane Smith and Harry Sullivan (Ian Marter). On a seemingly deserted space station – Nerva Beacon – a deadly menace lurks . . . story by Robert Holmes and directed by Rodney Bennet (£9.99)

WHAT YOU HAVE TO DO

Simply tell us whether the three statements below are true or false. Send your answers to us using the cut out coupon, or by copying the details on a postcard or the back of a sealed envelope. Mark your entries BBC Video Competition (Issue 150) and send them to *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Usual competition rules apply: the first five correct answers out of the TARDIS will win copies of *The Daleks,* the next five *The Time Warrior* and the final five *The Ark in Space.* Twenty-five runners up will receive copies of the Sylvester McCoy *Doctor Who Magazine* subscription poster. **Entries must be received by 20th August 1989.**

THE STATEMENTS

1) The leader of the Thals in *The Daleks* was called Temmosus – he was killed in a Dalek ambush.
2) In *The Time Warrior,* the Sontaran needs a Rutan life force to power his damaged craft.
3) John Lucarotti wrote the first script for *The Ark in Space.*

Here are my answers to your ridiculous attempts to fool the Matrix. (Circle "True" or "False" to each question, depending on what you think the answer is).

(1) True False (2) True False (3) True False

Name ....

Address ....

....

.... *Age* ....

I still want to see more Doctor Who released on video, and the story I would most like to see is:–

....

The Newbery Masterpieces

Introducing the first of an occasional series behind the scenes of the early *Doctor Who* . . . compiled by David Richardson.

Few people can have made as large a contribution to *Doctor Who* as Barry Newbery. As a BBC staff designer he worked on sixty two episodes of the programme between 1963 and 1984, and over that period re-designed the TARDIS control room twice. He has been credited along with Doctors played by Hartnell through to Davison, and with different producers from Verity Lambert to John Nathan-Turner.

It comes as a surprise to discover that a career as a television designer was not something Barry had planned from his youth. He initially trained as an electrical engineer, but went to art school on the recommendation of an aptitude test while on national service. Upon leaving art school he got a job as an exhibition designer at Olympia, and then eventually joined the BBC in the late 1950s as a design assistant.

In this capacity he worked on many classic black and white series, including *Maigret* and *Z-Cars.* Barry was an assistant for seven years, and then was promoted to the post of designer. He has been responsible for the look of, among others, *The Count Of Monte Cristo, When The Boat Comes In, Prince Regent, The Citadel, The Critic* and *The Lost Boys.* Barry is now retired and lives in Clapham with his wife Zena, where he devotes much of his time to painting.

WHO CREDITS

Barry Newbery's first credit for *Doctor Who* was for the second episode, *The Cave of Skulls.* He designed the remainder of that first story, and went on to four historical tales: *Marco Polo, The Aztecs, The Crusade* and *The Time Meddler.* This was at his own request; he mentioned to Verity Lambert that he enjoyed the period adventures, and she was more than happy for him to design them.

He shared the credit for *The Daleks' Master Plan* with Raymond Cusick, as the demands of this epic 1965 tale were too great for one designer to cope with. Barry was responsible for episodes three, four, eight, nine, ten and twelve, for which he created the prison planet of Desperus, ancient Egypt and the ravaged version of Kemble seen at the end of the story.

The Ark was possibly the most futuristic tale he worked on, and the sets look just as impressive in 1989 as they did in 1966. Following that, he was given the unenviable task of creating the OK Corral

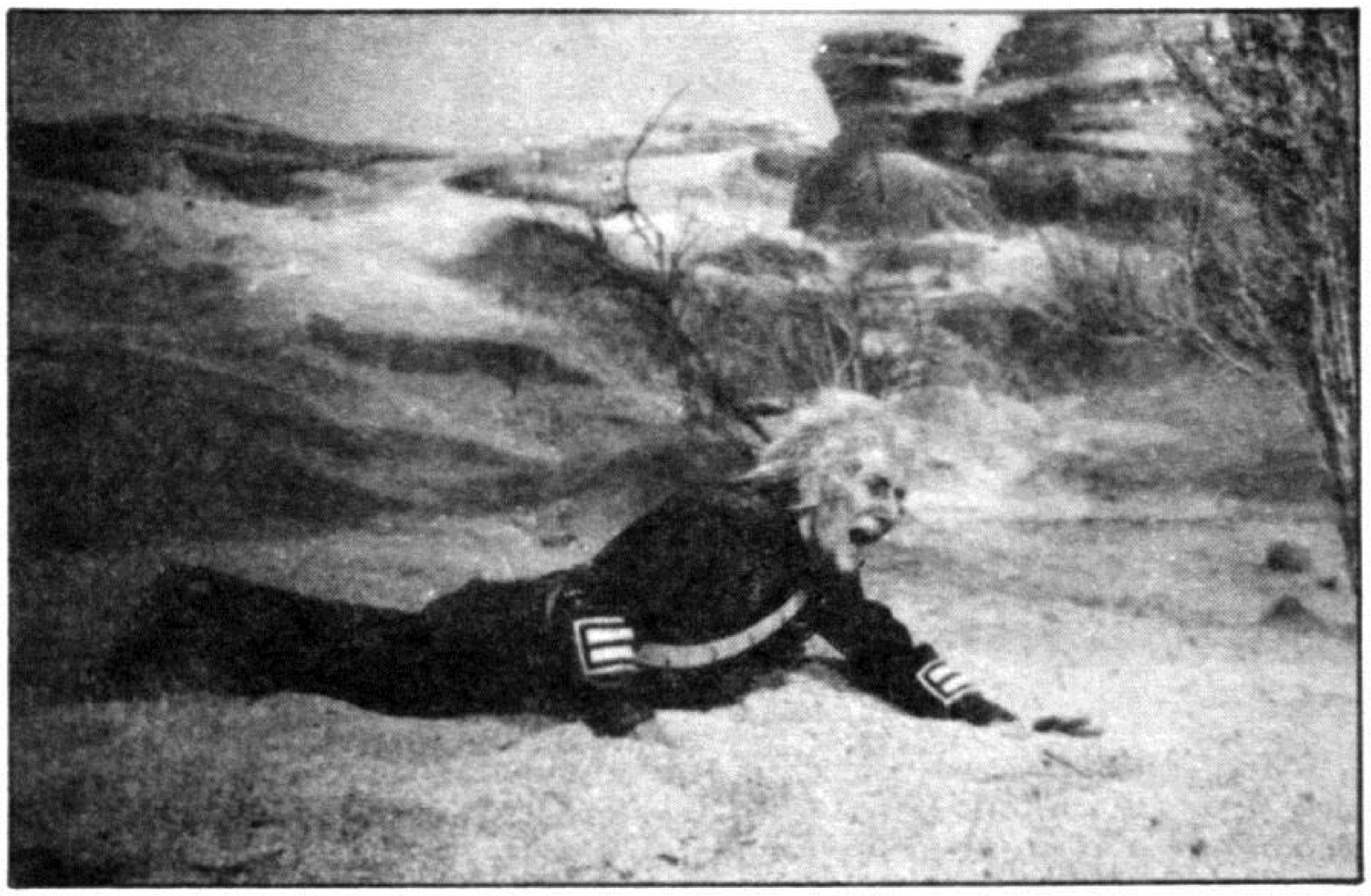
in a small studio at BBC Lime Grove for *The Gunfighters.*

Barry worked only once with Patrick Troughton and Jon Pertwee, on *The Dominators* and *The Silurians* respectively. A gap of five years followed, before he returned to design the wonderfully gothic sets in *The Brain of Morbius.* He was back on the series within a few months, re-creating renaissance Italy for *The Masque of Mandragora,* and then designed *The Invisible Enemy* for the next season. His final *Doctor Who* assignment was *The Awakening.*

Barry has fond memories of his times on the series, and over the coming months *Doctor Who Magazine* will be presenting a number of articles looking at each of the stories he has designed. To complement his words, there will be exclusive photographs from Barry's own collection, starting with the very first story, *An Unearthly Child.*

As a taste of things to come, reproduced on the following pages is a sequence of stills taken by Barry Newbery on the set of the final episode of *The Daleks' Master Plan.* These represent the only existing visual record of the climax to this *Doctor Who* classic, and feature the death of Companion Sara Kingdom.

▶



The story so far . . .

The TARDIS lands on the planet Kemble, where the Doctor discovers that the Daleks are forming a Galactic Alliance with traitors from many star systems. Their plan is to conquer the Galaxy. Their ultimate weapon is the Time Destructor. This weapon is fuelled by a core of Taranium provided by Earth traitor Mavic Chen, and it took fifty years to mine from Uranus.

Disguised as one of the aliens, the Doctor steals the Core and flees Kemble with his Companions, the Daleks hotly in pursuit in their own time machine. A long chase through time and space ensues, taking in Earth, Desperus and Tigus. Katarina sacrifices her own life to save her friends, and the Doctor is joined by a new Companion – Space Security Agent Sara Kingdom.

The Daleks capture Sara and Steven, and to save their lives the Doctor is forced to hand over the Taranium. As the Daleks return to Kemble, so does the TARDIS.

The Doctor and his Companions enter the underground Dalek base. Sending Steven and Sara back to the TARDIS, the Doctor activates the Time Destructor. Foolishly, Sara has disobeyed him, and returns to help him with the device. The Doctor tells her that the Destructor must be taken to the TARDIS, where it can be deactivated safely. As a howling wind stirs the jungle, the pair head back to the ship . . .

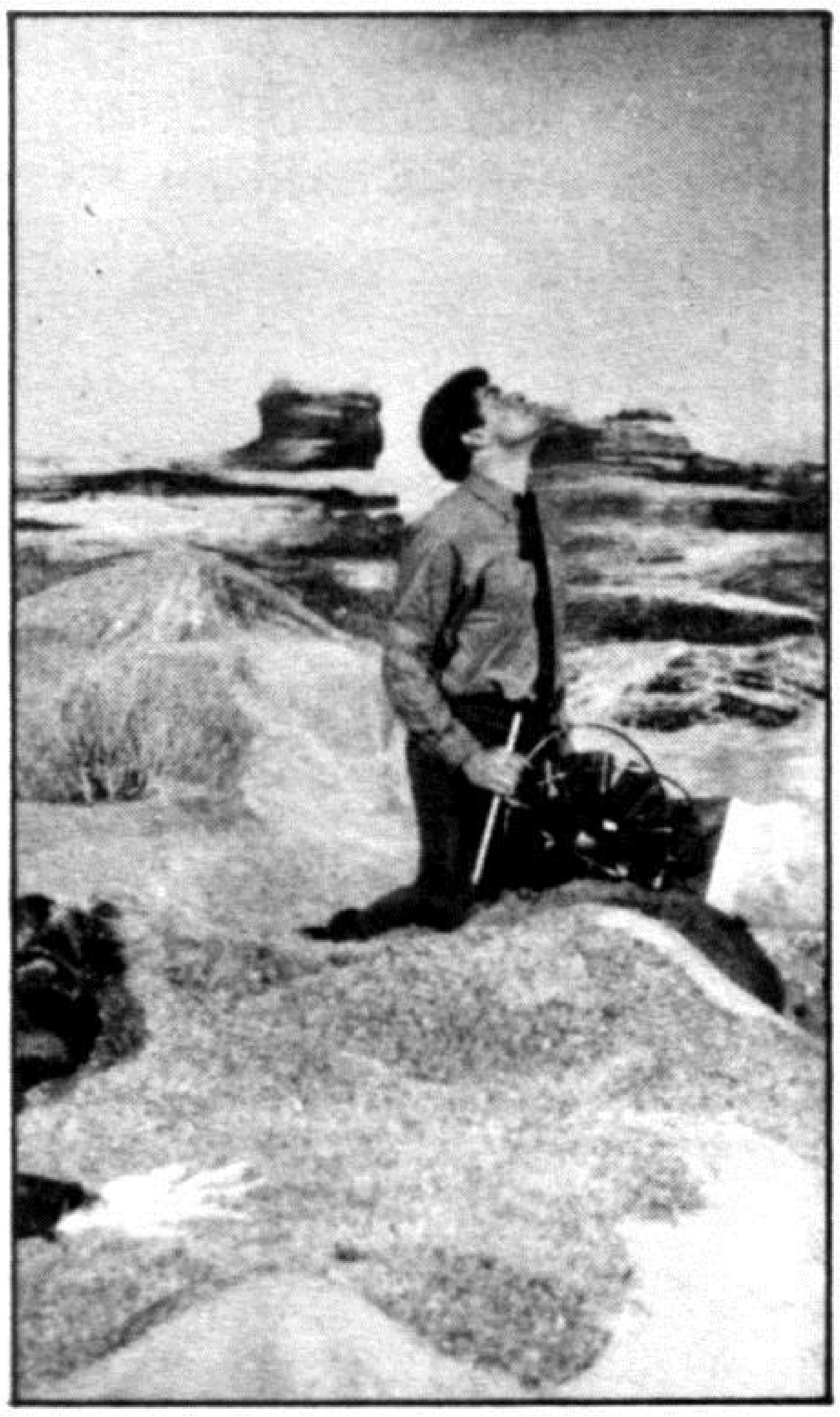
**Note in the script for* The Destruction of Time *the planet Kembel is called Kemble and the Daleks' time machine is called a DARDIS. The Target adaptation of this story is scheduled in two volumes, beginning in September with* Mission to the Unknown.

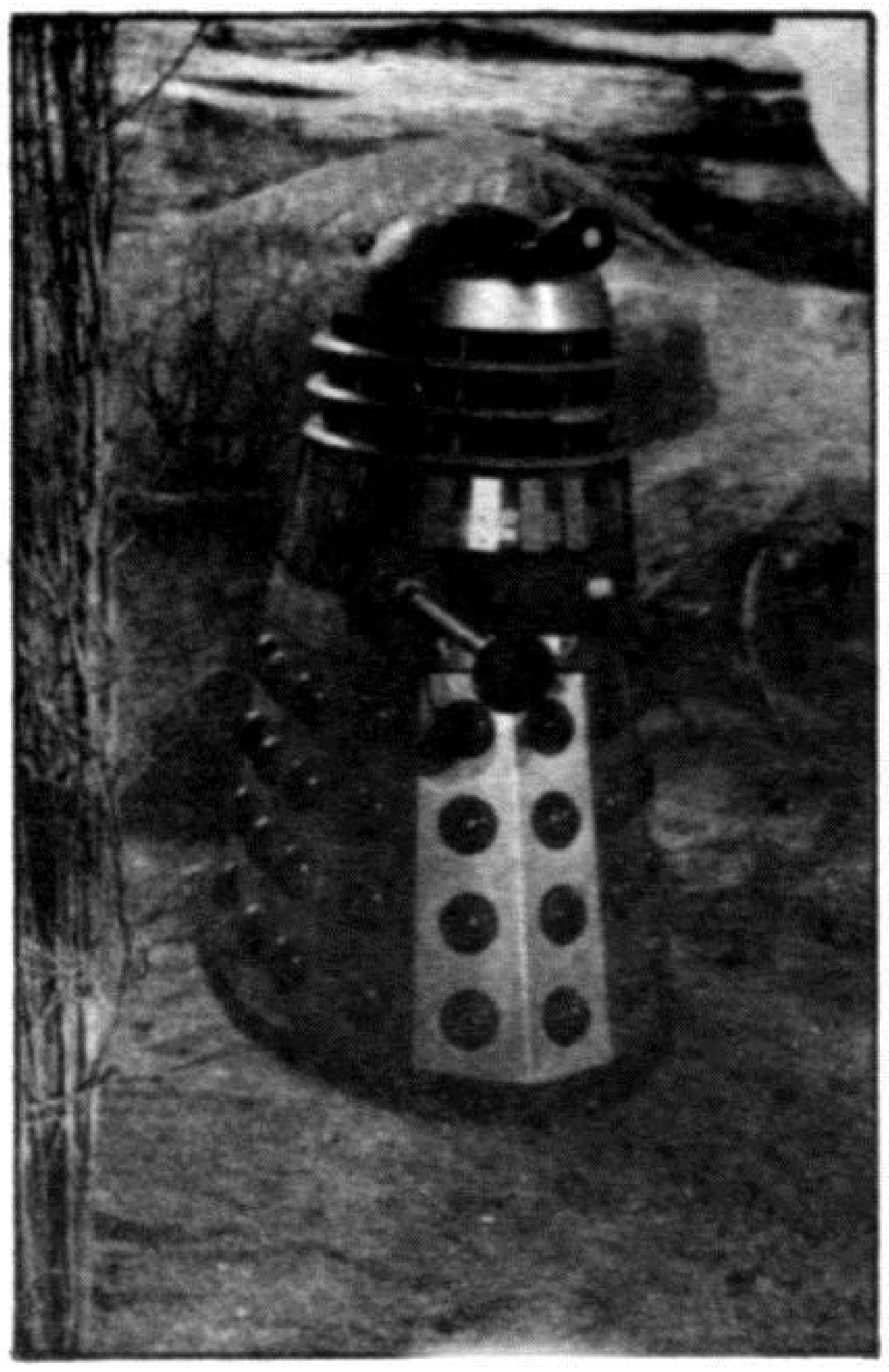
Under the influence of the Time Destructor, time moves forwards and the jungle planet of Kemble becomes a desert. Steven is safe aboard the TARDIS, which is immune to the catastrophe outside, but the Destructor induces a rapid ageing in Sara. She collapses to her knees and crawls towards the sanctuary of the TARDIS. Before she can get there, she falls dead in the sand.

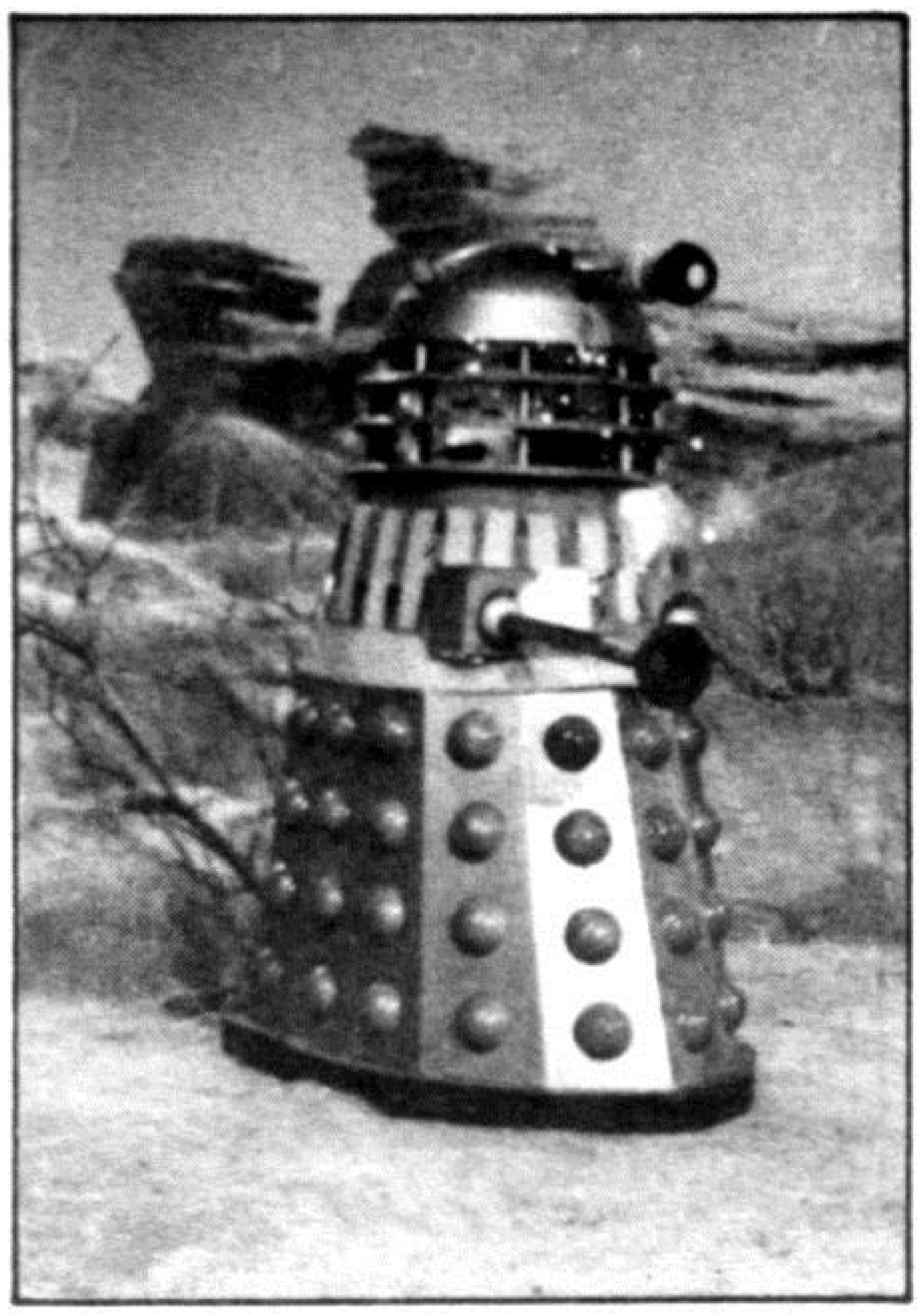
The Doctor is also affected – unable to move as the sandstorm blows over his inert body.

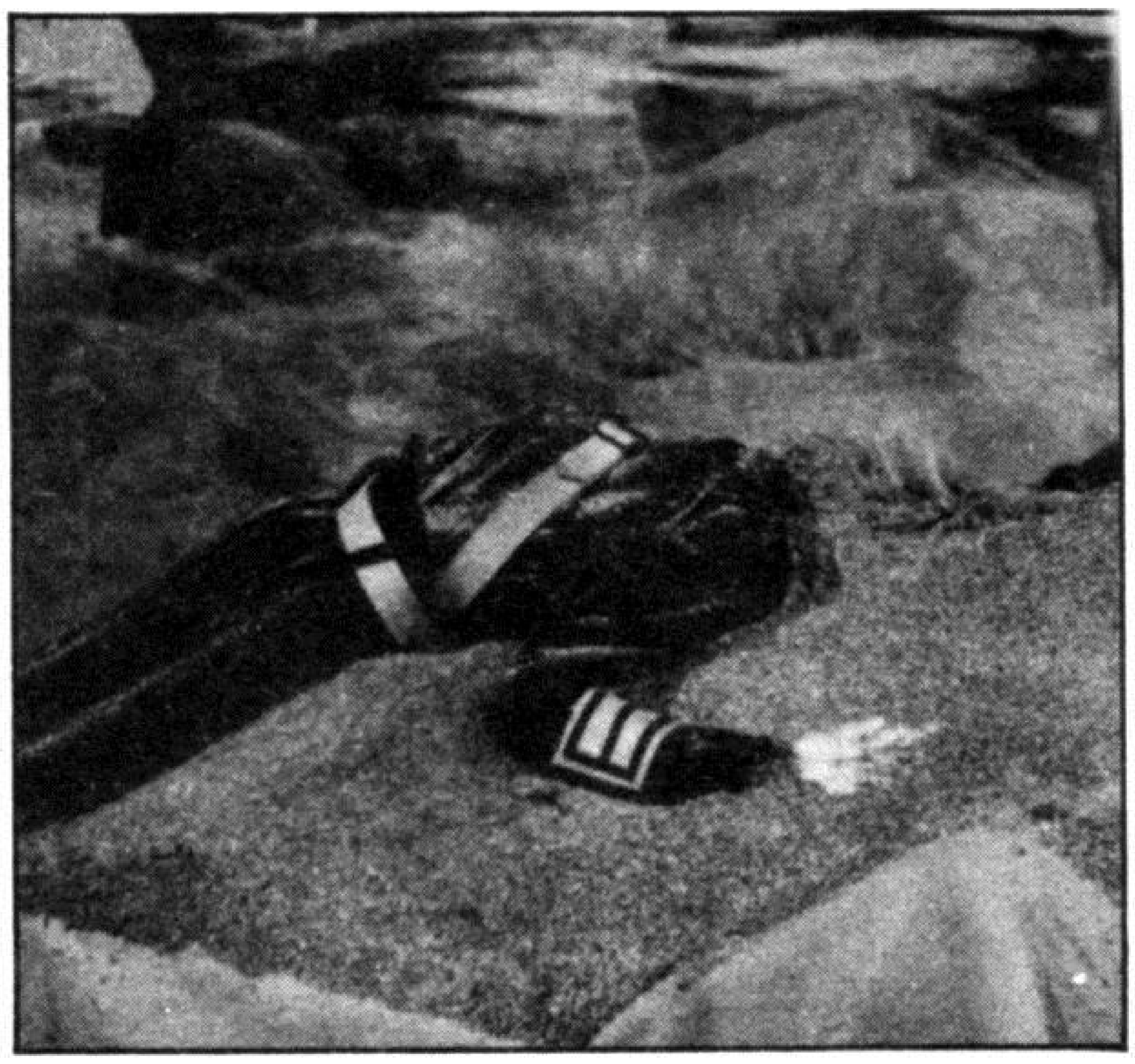
On the TARDIS scanner, Steven sees what is happening to his friends and goes to help them. He finds that Sara is nothing but white dust that blows away in the wind. Horrified, he flicks a switch on the Destructor, and helps the Doctor into the TARDIS. Once safe, the Doctor reveals that Steven has unwittingly sent time hurtling backwards.

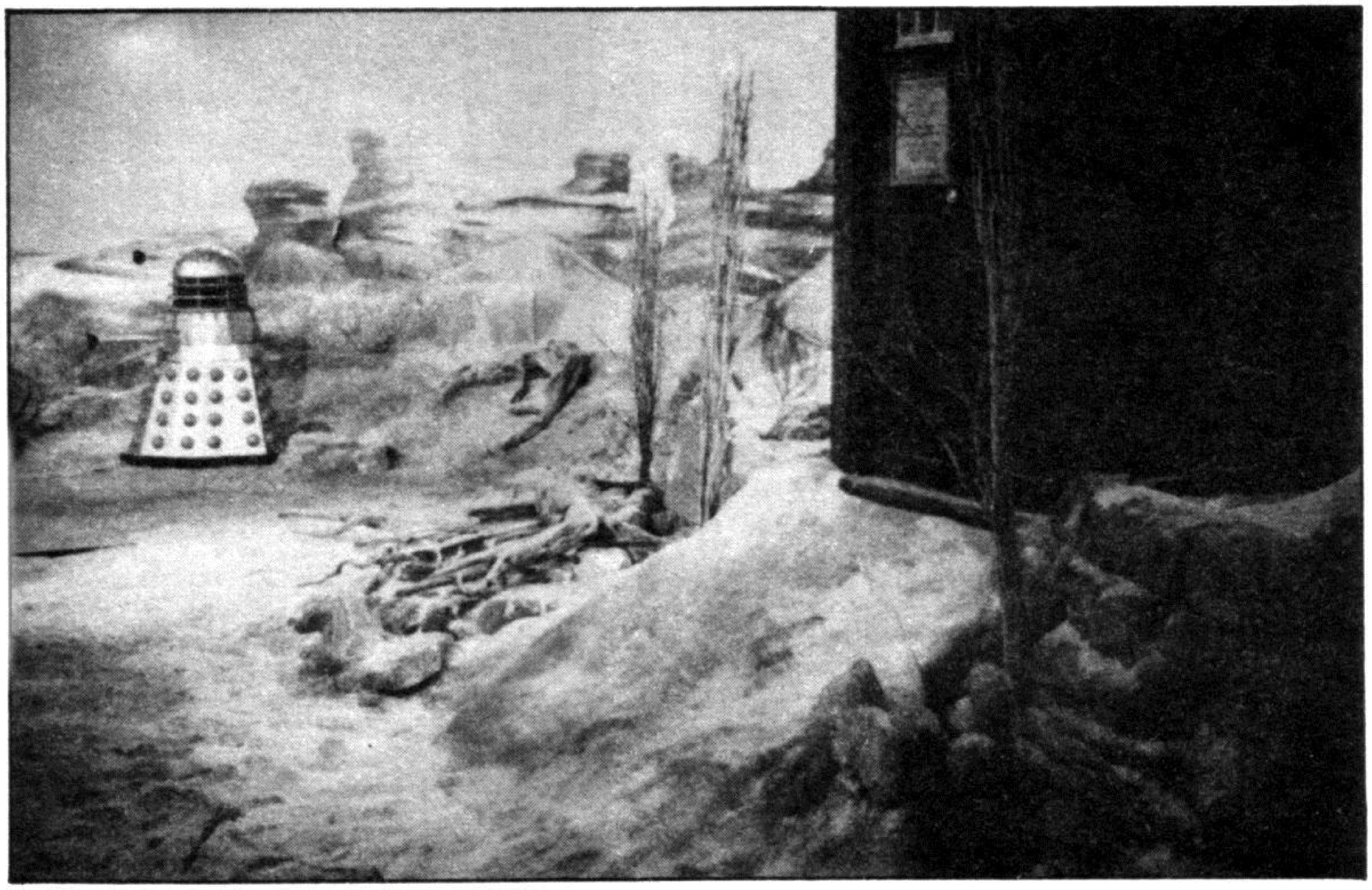
The Daleks arrive to retrieve the Destructor. As time goes into reverse, the Doctor and Steven watch on the TARDIS scanner as the Daleks' casings crack, then shatter and explode.

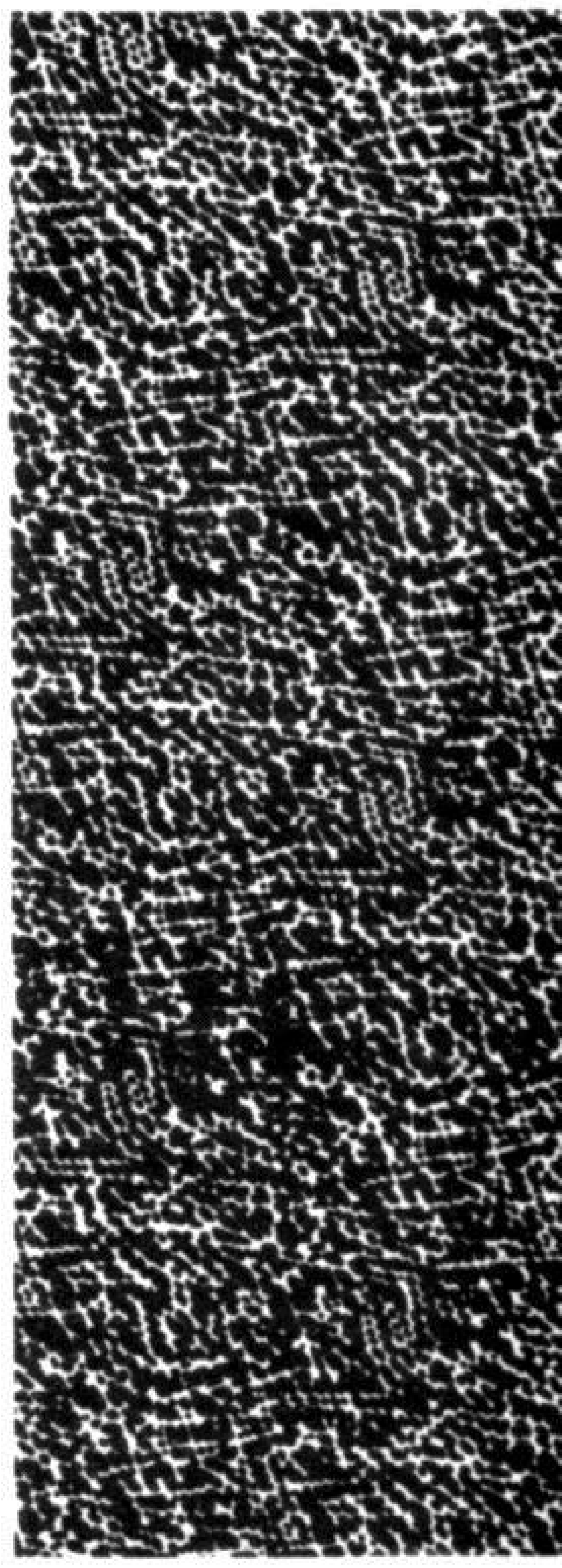


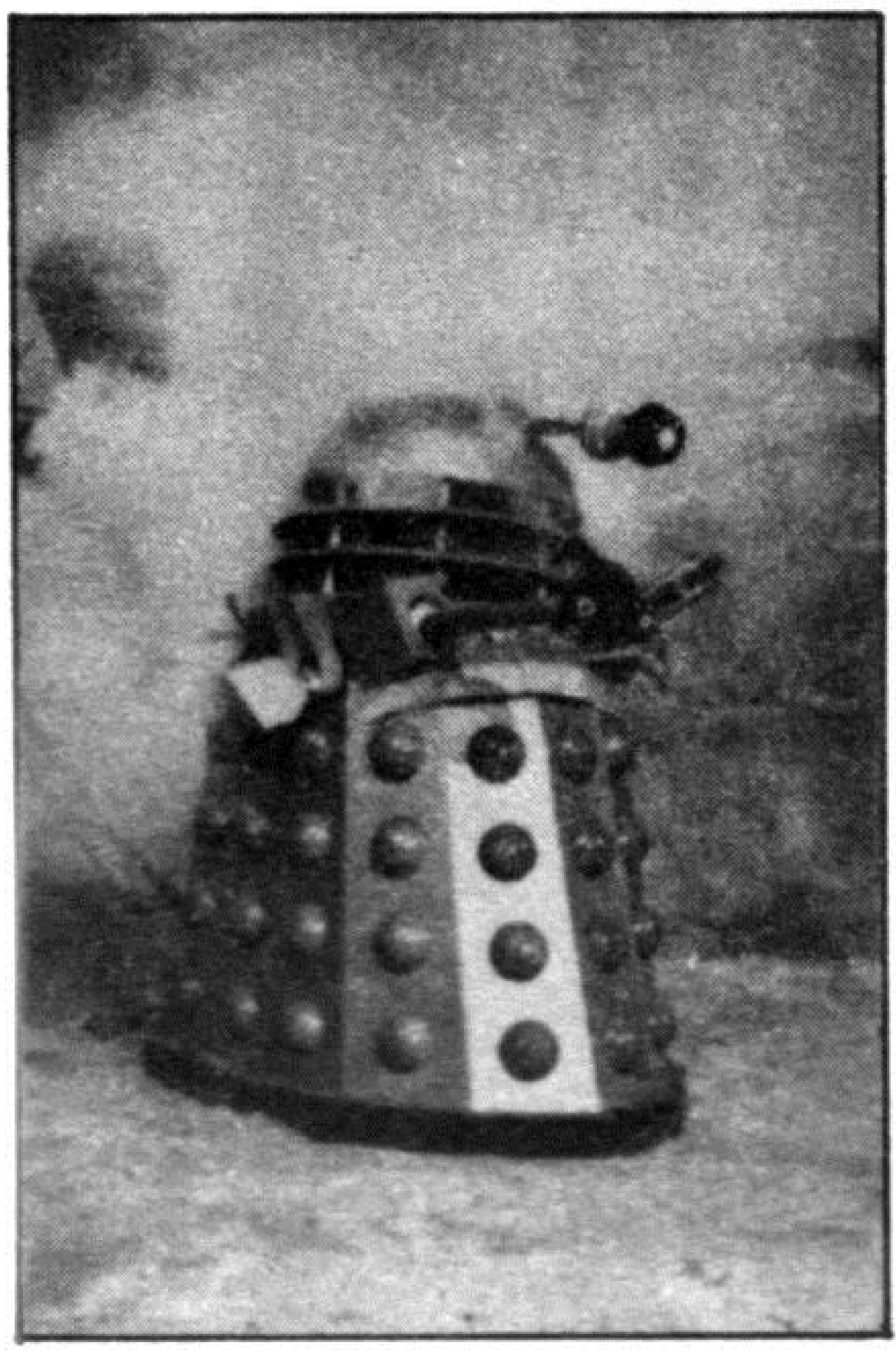


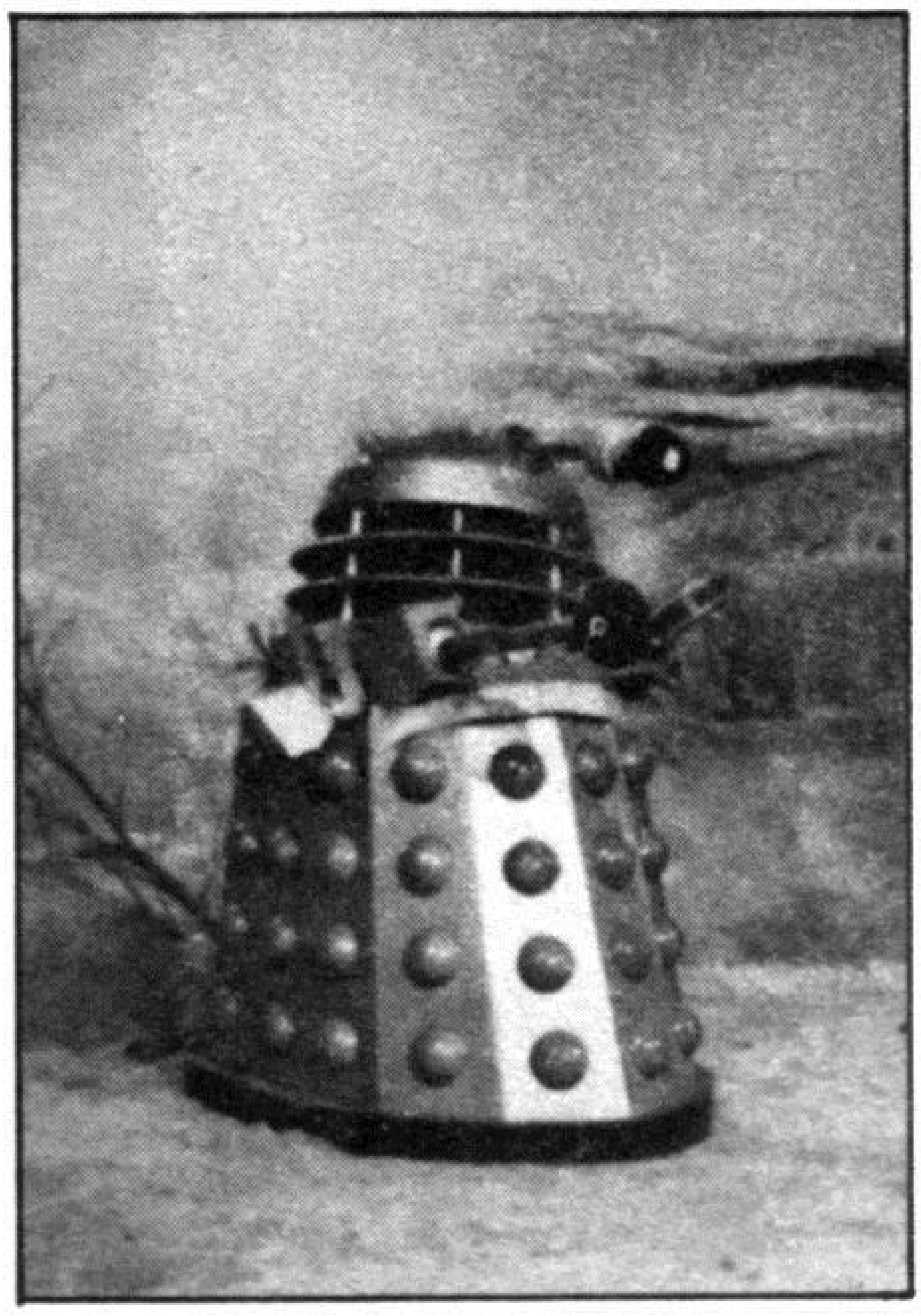


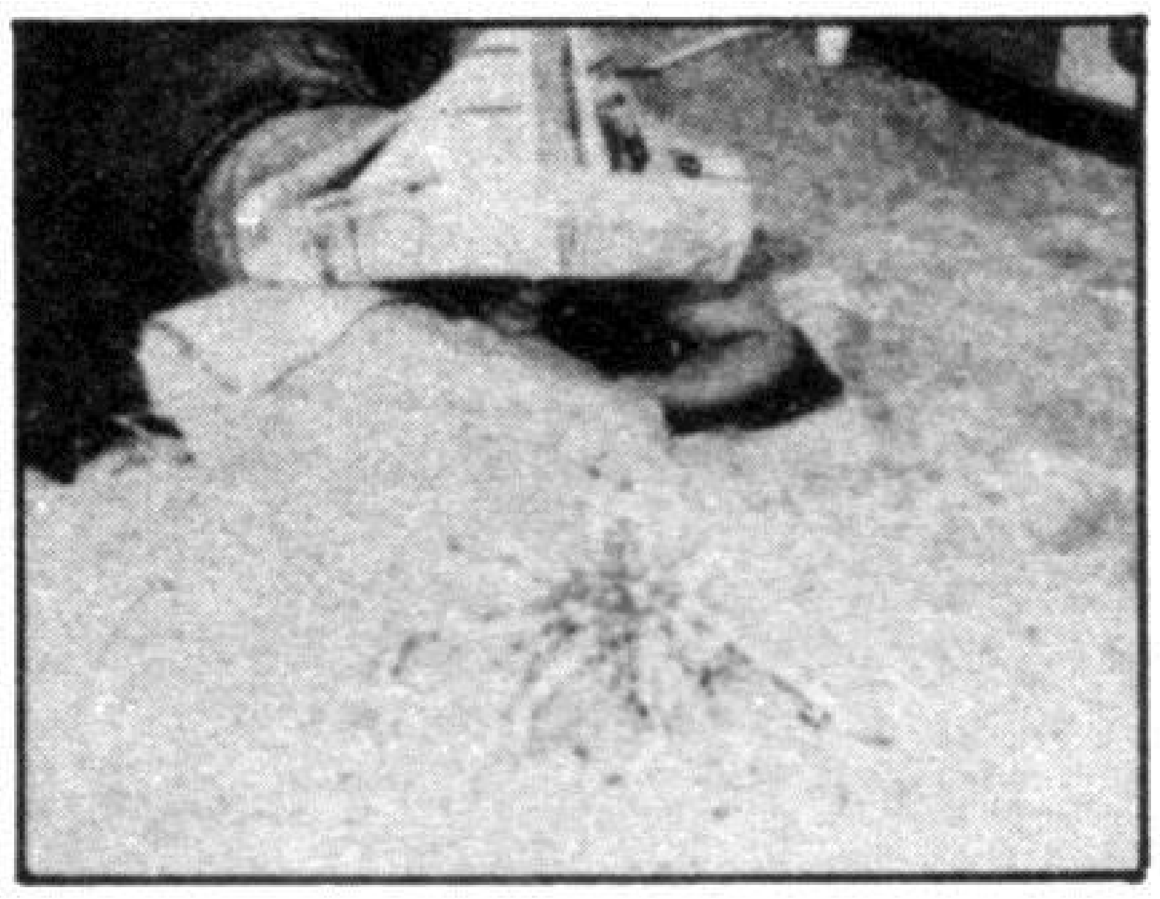












All that is left of the Daleks are small embryos, lying helplessly twitching in the sand. (Note: The photograph shows a member of the design team operating one of the embryo puppets)

The Taranium Core has burnt itself out. With desolation all around, the Doctor and Steven are left to count the cost of thwarting the Daleks' Master Plan. The TARDIS leaves Kemble.

M L G PROMOTIONS
PRESENTS

AT

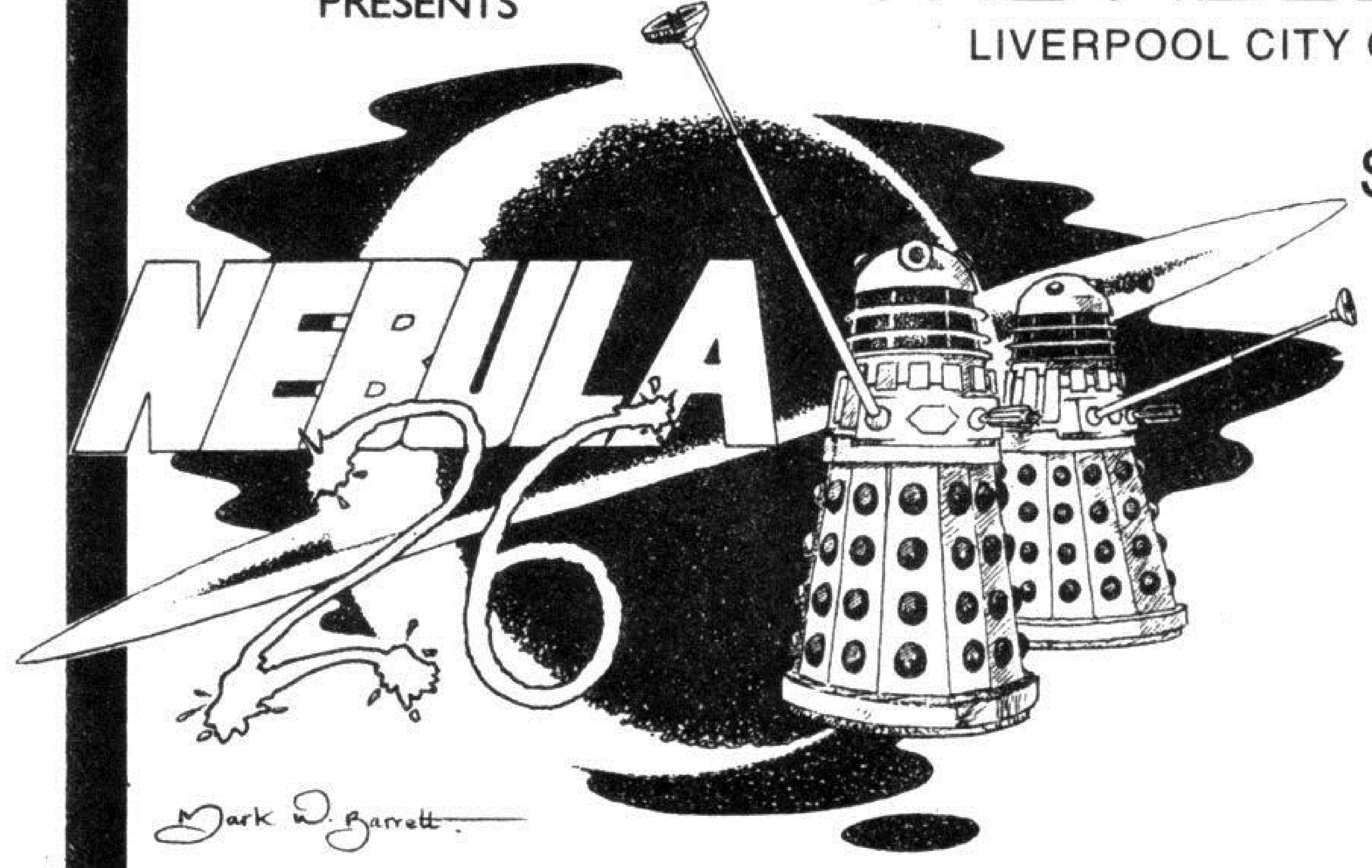
THE ADELPHI HOTEL

LIVERPOOL CITY CENTRE, LIME STREET

ON

SAT. 14TH & SUN. 15TH OCTOBER 1989.

THE PREMIERE DR. WHO EVENT OF 1989



NAME: ....
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ARCHIVES: THE ICE WARRIORS

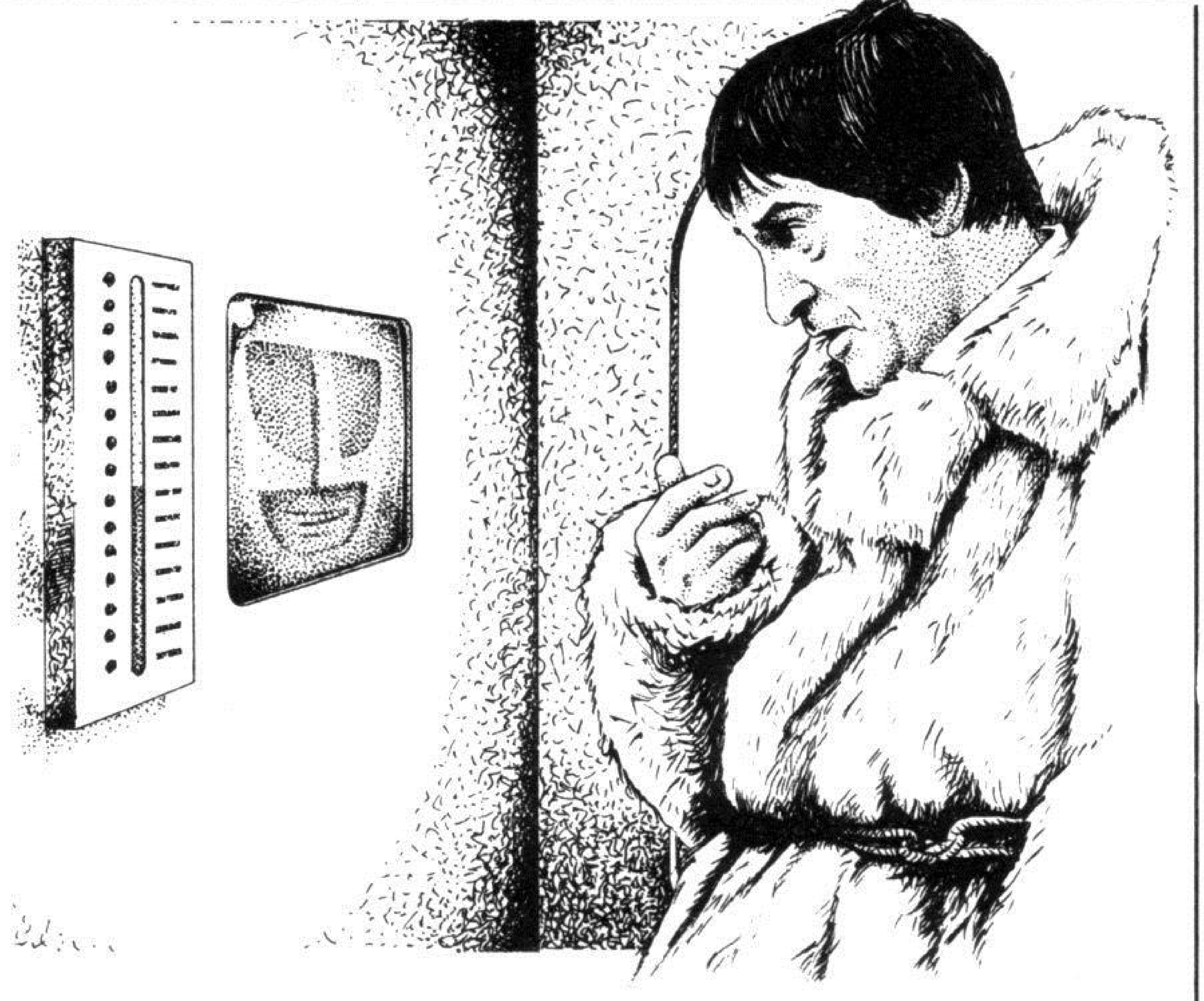


Illustration: Tony Clark

The earth is in the depths of a new ice age, and ioniser machines have been built across the world to prevent further advances of glaciers which threaten all civilisation. At Brittanicus Base the struggle is not going well, and the situation is further complicated by the discovery of the body of a strange warrior in the ice.

The Ice Warrior, Varga, revives. He kidnaps the Doctor's Companion Victoria and returns to the glacier, to get to his space ship and revive the crew. Meanwhile, the Doctor realises that the Ice Warrior does not come from Earth and his ship must be trapped in the ice. If the scientists, led by Clent, continue to use the ioniser they might explode the spaceship's reactor wreaking untold devastation and putting an end to the efforts to hold back the glaciers.

Jamie, together with Arden, sets out to rescue Victoria but they are attacked by the now revived Ice Warrior crew and Arden is killed. Left for dead, the young Scot is rescued by the scavenger Storr and the rebel scientist Penley.

Victoria is allowed to escape; Varga intends to use her as bait to find out why the humans are so concerned about the ship's engines. The Doctor, first taking a phial of ammonium sulphide from a chemical dispenser, sets off to talk to the Ice Warriors. Victoria is re-captured and Storr is killed.

The Ice Warriors decide to use their spaceship's gun to demand new fuel for their depleted reactor. Having first found Jamie alive and urged Penley to take him to the Base, the Doctor goes to the spaceship. Inside the ship's airlock, Varga demands to know who the little man is. If he refuses to tell, the Doctor will be killed when all the air has been pumped from the 'lock. The countdown begins . . .

FIVE

The Doctor announces he is a scientist at the last moment and, despite the fact that he resembles a scavenger, Varga allows the pressure to rise again and lets him enter their spacecraft. The tremors in the glacier increase as Victoria is brought in to the ship's control room and Varga gloats at his two hostages. He thinks the humans dare not use their 'weapon', the ioniser, as this would free their ship.

Penley drags the prone Jamie along on a sledge towards Brittanicus Base through an area of woodlands inhabited by wolves. The scientist is armed with Arden's tranquilliser gun. A brown bear prowls towards the duo.

The Doctor tries to explain about the situation with the ioniser and the ship's drive systems to Varga, but the commander sees merely a military strategy. Suspecting he is a spy, Varga asks if the Doctor has a communicator and Clent's team watch at the Base as he has his vidi-com taken.

Although Brittanicus is losing ground, the World Ioniser Base announces that their equations are usable and a concerted effort against the glaciers will be made in six hours. The senior technician, Miss Garrett, realises that without more information on the Ice Warrior ship she does not have full data. Despite being unable to comply with the plans, Clent orders her to obey.

Penley and Jamie wait as the bear prowls towards them, and then Penley uses the gun on the creature. The pair continue on their way.

The computer sets up the new equations as World Control outlined and then advises Clent to wait. Miss Garrett points out that it will not gamble or take risks – it's playing for time. There could be a radioactive explosion, and the computer will not commit suicide.

The Doctor has seen that the Martian's vehicle is driven by an ion reactor, which could be dangerous with the ioniser. The Martians demand to know about the Base's power source. The Doctor realises they need fuel for their reactors, and when Victoria is threatened he agrees that the Base has what they need. Zondal is ordered to man the sonic cannon whilst Varga with Isbur and Rintan will go down to the Base.

The ioniser levels rise as Walters, at reception check point, calls in that Jamie and Penley have turned up. Clent demands to see them at once. The computer and Miss Garrett are programming the ioniser when the pair are brought in, and Walters relieves Penley of his gun.

The scientist is outraged that Clent will still not make decisions without machines, even when the glacier is upon them. Clent retorts that Penley's idea of freedom is cowardice. As Penley becomes more outspoken, Clent grapples with him and in the melée, the Leader orders Walters to shoot Penley and Jamie with the tranquilliser gun.

On their video link, Varga informs Zondal that they have reached the Base. From their bearings, the warrior aligns the cannon at it. As Victoria pretends to cry, the Doctor hands her a phial of ammonium sulphide and explains his plan, hoping that the chemical will prove toxic to the Martians.

Varga says he is going to contact the scientists and Zondal must not fire until ordered. Victoria distracts Zondal, screaming when she claims to see water seeping into the craft, as the Doctor struggles to open his phial. Zondal advances on the pair, who throw the chemical in his face. The alien collapses, reaching for the firing lever as the Doctor tries to pull the claw away from it . . .

SIX

The control room feels the effect of the blast as the sonic cannon is fired. Clent's team find themselves at the mercy of Varga whose image appears on the vidi-screen. The humans must surrender, or the next blast will destroy their ▶

llustration: Tony Clark

base. Clent reasons that both sides have needs, and Varga should talk to him face-to-face.

The image fades and Miss Garrett suggests they bluff that they will destroy the ship with the ioniser. Walters is terrified though and yells out against Clent's reliance on machines. Miss Garrett shoots him with the tranquilliser gun.

With Zondal unconscious, the Doctor and Victoria consider escape from the ship, but realise Varga is helpless without the cannon.

The Doctor and Victoria decide to use the cannon against the Martians . . . if the Doctor can operate and modify it.

Varga, Isbur and Rintan arrive in the control room where Varga's demands are interrupted by an attack from the recovering Walters. The man is gunned down and Varga demands mercury isotopes for their reactors, but Clent says they have none. The Martians then announce that they will remove the Base's fuel elements and cripple the ioniser.

Clent pleads with Varga that if the reactor is shut down, the glacier will smash the Base. He explains that the ioniser can melt rock, and Varga gazes upon its controls, seeing it as a powerful weapon instead of a scientific instrument. The alien demands that the ioniser is taken down to safety level, and realises that Miss Garrett is more valuable than Clent.

The Doctor works to adjust the frequency of the cannon to one which the warriors will find unsympathetic. With a greater fluid content than humans, the aliens' helmets will trap and intensify the sound waves.

In the storage area, Penley and Jamie start to recover on stretchers. Penley creeps to the corridor outside the control room where he assesses the situation. With the ioniser operating safely, Varga now orders it closed down totally. Penley realises that the aliens are at home in ice-age conditions and at once alters the temperature, oxygen level and humidity of the base.

As the heat rises, Varga realises his men are weakening and turns to kill Clent when a blast of sound hits the base. The Martians are crippled and the Doctor's voice tells Varga that he will fire again unless the Martians withdraw. Knowing another blast is fatal, Varga complies. The Doctor and Victoria fuse the cannon and then head off towards the Base.

On arriving at the base, Victoria finds Jamie and the Doctor orders her to go back to the TARDIS whilst he helps the others. He revives the unconscious Penley with the rest of his ammonium sulphide.

Zondal recovers to find his colleagues returned. Varga says his aide's punishment will wait as they must break their ship free the moment the human's ioniser melts the ice.

As Miss Garrett tries to reconnect the ioniser, the Doctor reveals that the use of the device with the warriors' ion reactor nearby could be dangerous. The computer is asked for a decision by Clent and merely waits, faced with obliteration from ice or explosion. Penley demands the computer is over-ridden as man's decision making is the essence of his progress.

Sticking to the world directive, Clent refuses to act, but Penley points out their situation is unique: confronting glacier and warriors. The leader demands an answer from his computer, but it spouts gibberish and breaks down. Penley takes control, to use the ioniser at full strength.

The Martians realise the glacier is breaking up and soon they can use their last fuel elements to break free. In flight they are invincible. Miss Garrett announces the glaciers are receding as they reach maximum power. Clent fears they will all die.

The heat builds up inside the ship and consoles catch fire. Varga realises the humans have used their awesome weapon against them as his men fall seconds before the vessel explodes.

The base personnel realise from the seismograph that the explosion has been a minor one and at once tie back into the World Ioniser Implemention programme. Clent and Penley decide to work together, each respecting the other's differences. The two men and Miss Garrett then realise that the Doctor who saved them all, has slipped away from the control area.

The TARDIS fades away from the melting snowy wastes by the Base. ◆

llustration: Tony Clark

fact file

Brian Hayles already had two stories to his name on *Doctor Who* when he was inspired by an idea he read in 1967 which would lead to the creation of some of the most memorable foes in the series' history. The article he had seen concerned a mammoth found embedded in the ice by Russian scientists in August 1900, perfectly preserved in its original state. What if in the future, scientists found a creature entombed in such a way? A creature, not of this world, which could be returned to life?

The script was accepted by producer Innes Lloyd and script editor Peter Bryant. After a trial as producer on *The Tomb of the Cybermen,* Bryant was awaiting full promotion to this post and so shared his script editing chores to some extent with Victor Pemberton. The story would be the second to be made in the fifth recording block, and shown third in the Fifth Season – *The Tomb of the Cybermen* having been held over to start the new series.

Some notable changes were made to Hayles' script concerning his Martians. The original concept was that the aliens were cyborgs as opposed to armoured reptiles. Varga had a photo-electric cell in his helmet which pulsed with life as he revived, and this throat connections were to illuminate when he spoke.

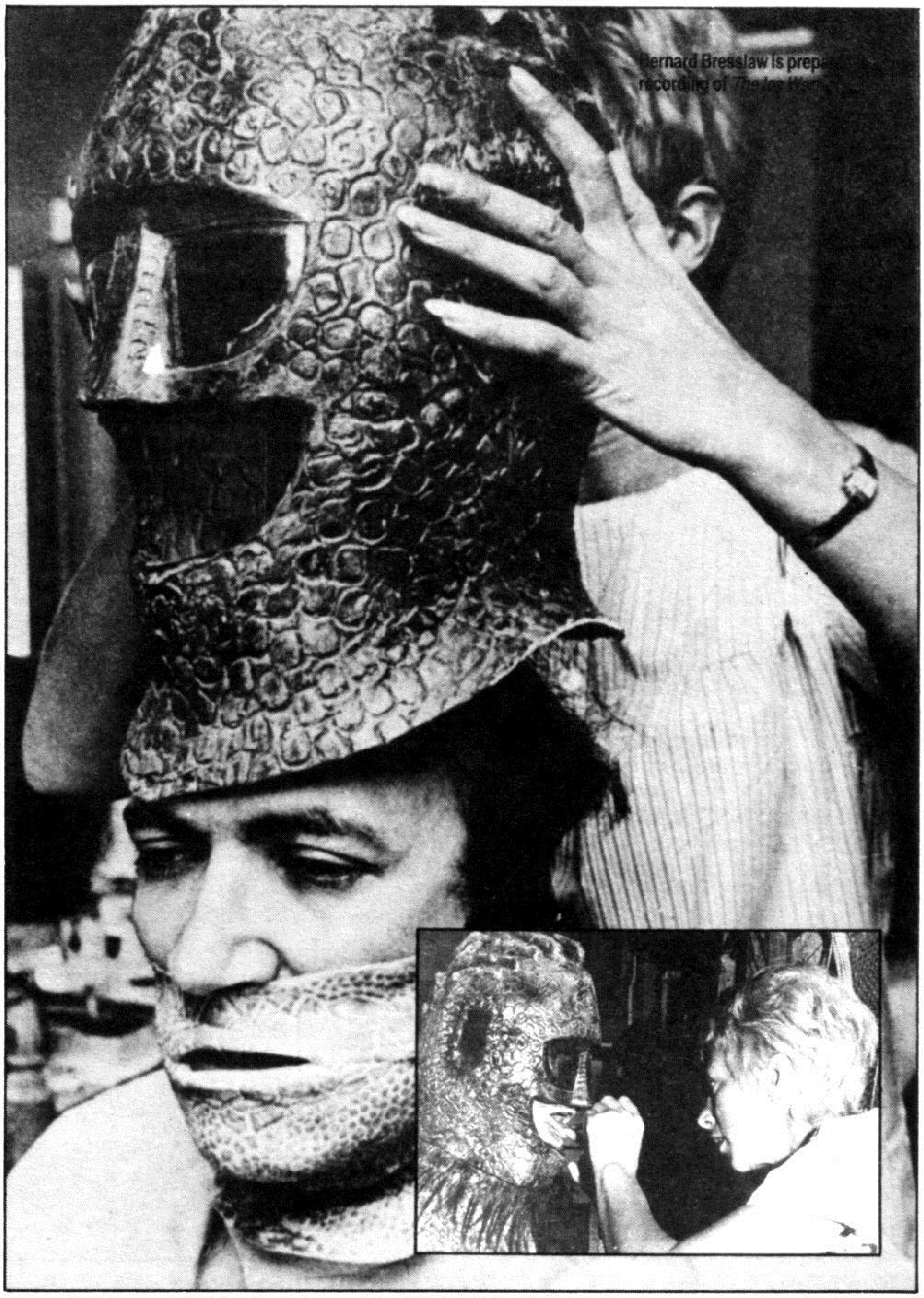
Zondal at one point is indicated opening a door in the spaceship by flashing his helmet mounted sensor. Lloyd and Martin Baugh, the costume designer for the fifth recording block, felt these descriptions were too reminiscent of the Cybermen and so the concept of the reptiles developed.

DIRECTING THE WARRIORS

The director selected for Serial 00 was Derek Martinus who had directed sixteen episodes of *Doctor Who* already. Worried about becoming too associated with the series, he was at first reluctant to take on the serial. However, the assignment soon proved to be his favourite work on the show due to the excellent cast he acquired. Lloyd was keen to bring several 'big names' into the show and particularly wanted Peter Barkworth who was then starring in ATV's *The Power Game.* Nobody seriously thought the actor would accept the role of Leader Clent at first.

To emphasise the Martians' height further, Martinus tried to hire smaller actors to play the human parts. The regulars were not noted for their stature, and this further enhanced the effect. For the giant warriors, Martinus found as many tall actors as he could, all well over six foot tall, including Sonny Caldinez whom he had directed as Kemel in *The Evil of the Daleks* five months earlier.

Needing a particularly large actor for the part of Varga, the Martian Captain, Martinus contacted an artiste best known for his comedy rôles such as 'Popeye' in *The Army Game,* Bernard Bresslaw. Bresslaw was at the Edinburgh Festival at the time and accepted the job – his first at the BBC – without fully appreciating what his part would entail.



Bernard Bresslaw is prep
recording of *The Ice W*

THE COSTUMES

Bresslaw envisaged the rôle of Varga as a humanoid viking warrior, and was most amused when asked to visit a London metalwork company for fittings of his costume! His six foot seven inch frame was measured up accordingly for his Martian suit.

The arms and legs were heavy latex rubber strapped on to the actor's torso with braces over the shoulders holding up the legs like waders. These were then covered by the main two piece body shell made of fibreglass. The costumes were made by a boat building company who were experienced in the use of fibreglass.

The Martian costumes included a short barrel in the right forearm which would act as their sonic blaster. This was a battery torch wired up to the clamp on the right hand where there were two contacts, which, when pressed together, lit the torch. To achieve the effect of the sonic beams destroying things, the victim would be seen in the reflection of a piece of stretched foil. The foil would then be rippled so the image would appear to distort, such as the death of Arden filmed at Ealing.

During rehearsals, Bresslaw and his fellow Martians worked without their helmets, donning these heavy rubber masks only for takes. Their eyes were made up green and parts of their mouth were painted before a

Miss Garrett (Wendy Gifford).

scaly rubber appliance was stretched over the artiste's lips. After a session in full costume, the make-up ran from sweat.

Five masks were produced, three of these being large affairs whilst Varga's and Zondal's were smaller and more akin to the later costumes. Baugh abandoned his original idea of also mounting battery lights behind the visor as this would make the heat of the masks unbearable. Bresslaw developed the hissing speech of the Martians, without the aid of any post-dubbing as had initially been intended.

The costumes were hideously rough and uncomfortable. The five actors could not sit down, and so Martinus provided leaning boards for them to rest against.

The other notable costumes designed by Baugh were those for the personnel at the base, and were one-piece affairs with swirling patterns; jumpsuits for the men and mini-skirted dresses for the women. Baugh's inspiration had come from looking at integrated circuits in an issue of *New Scientist*.

Over these were worn one-piece transparent snowsuits for outside the Base. Miss Garrett, Miss Curtis and the other technicians operating the ioniser also wore perspex visors. The regulars retained the identical costumes to those worn in the previous serial, *The Abominable Snowmen* including Jamie's anorak and the Doctor's fur coat. Victoria also now sported a fur-trimmed cloak.

RECORDING

One day of location filming was planned in early October, 1967, in a nearby woodland with Frazer Hines and Peter Sallis. The scenes to be shot were from the point-of-view of a polar bear. The plan was to mix this in with stock footage of a polar bear from the BBC Film Library, but the shoot was abandoned. The scenes were now performed at Ealing Film Studios and Derek Martinus recalls actually having a bear on the stage, although never in shot with the actors.

Pre-filming at Ealing included all the scenes at the glacier face and the avalanche in the first episode, which saw veteran stuntman Peter Diamond playing Davis. Martinus felt that as with his work on *The Tenth Planet,* the jabolite used as snow turned out to be unsuccessfully static and only worked in blizzard scenes.

Other telecine inserts for the opening instalment were the melting of the block of ice around Varga for the cliffhanger. In these shots though, one of the larger Ice Warrior helmets was used instead of Bresslaw's narrow one, giving poor continuity to the second episode. It appears that the three large helmets were the only ones ready for shooting at Ealing.

For the second episode, when Varga fired his gun at the glacier, the effect of the film camera zooming in and out was used. The episode ended with a filmed model of the other warriors in their blocks of ice.

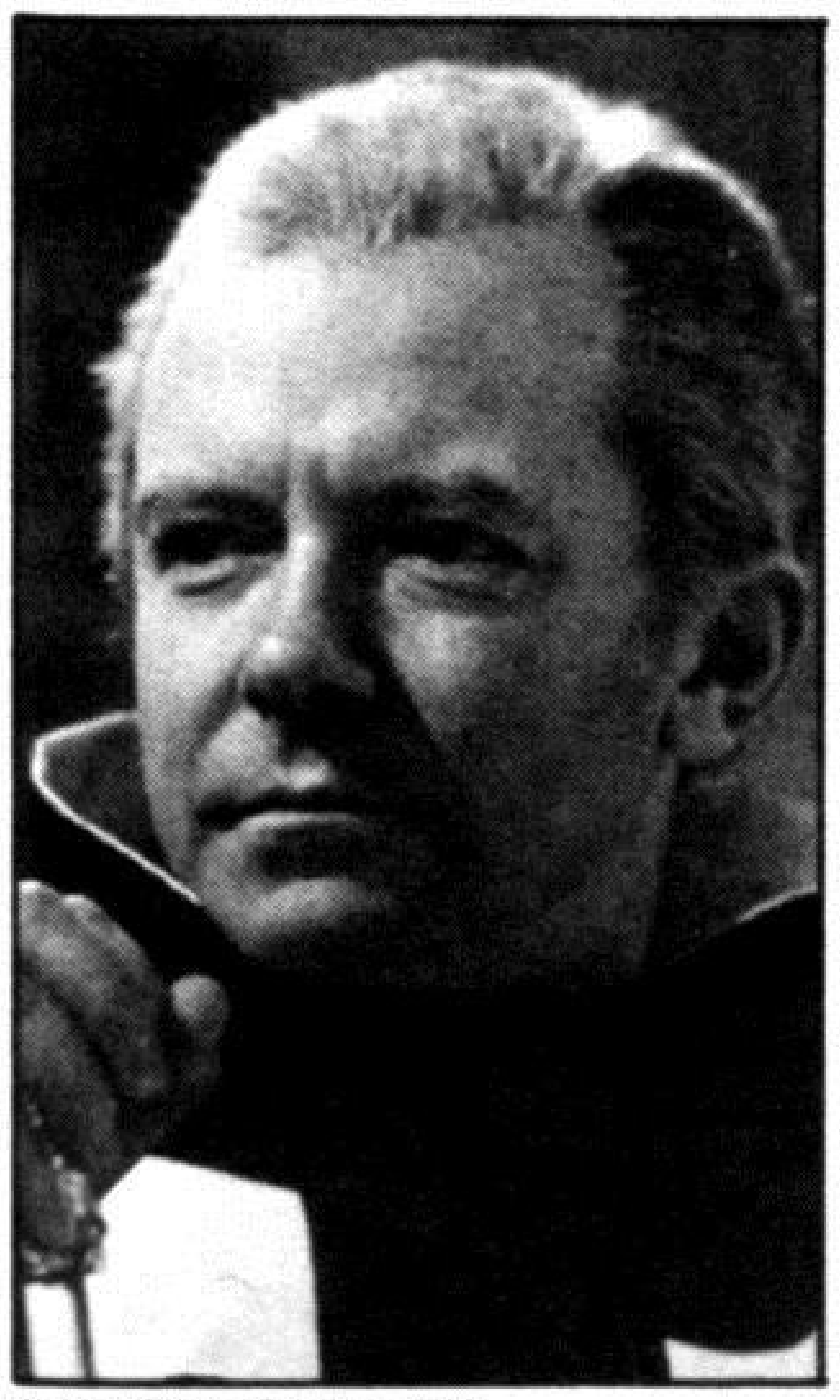
The main sequence shot on telecine was the long chase in the ice tunnel as the Ice Warrior Turoc pursued Victoria in the fourth episode. The tunnels were made from moulded polystyrene with a toffee glass crevice at one point for the Martian to crash through in his pursuit.

The filming at Ealing included a special trailer which featured Clent and Penley outlining the situation for the viewers, with the trailer ending on a shot of Varga's head in the ice. This was transmitted on 4th November, 1967, after the final episode of *The Abominable Snowmen.* (See **Issue 149**).

MUSIC

The music for the serial was pre-recorded by Dudley Simpson, and relied notably on percussion pieces for the Martian warriors. This was played back into the recording studios at Riverside where the episodes were finally videotaped. Recording took place on Friday evenings, just over three weeks before transmission, beginning on 20th October, 1967.

For the serial, as with previous stories like *The Tenth Planet,* a special credit sequence was devised to open the episodes. This consisted of a collage of about six shots showing snowy wastelands with the camera closing in on icicles. Over this the caption slides giving story title, writer, and episode number (e.g. ONE) were bled in. This was backed by a soundtrack of reedy, wailing music from Simpson, with haunting singing from soprano Jeanne Brown.



Clent (Peter Barkworth).

Bernard Wilkie and Ron Oates designed the screens for Brittanicus Base which were TV monitors in spherical cowls. These were hung on cantilevers from the ceiling in the storage area or in low consoles and relayed images from the vidi-coms, i.e. another camera on another set. In the first episode, Clent's forty-five second countdown was augmented by feeding numerals counting upwards onto a monitor screen.

The control area had four consoles and a central computer screen which could rotate on its axis. The voice was provided by Roy Skelton – who had voiced Cybermen and Daleks in previous stories for Martinus – and had been pre-recorded and modulated by Brian Hodgson at the Radiophonic Workshop. This set also featured two circular maps back lit with shimmering lights to indicate the advance of the ice both worldwide and in the base's area.

The TARDIS landing was silent and the full size prop appears on its side. Snow was superimposed for this and other 'outdoor' scenes, and stock soundtrack of wolves was also played in the studio. The Georgian House was seen once, as a photographic blow-up inside the airlock door which the travellers enter.

The avalanche which hit Arden's team was stock footage purchased from the Rank Organisation at Pinewood. Bernard Bresslaw was not required for the first recording day in studio, although his costume was.

MOVEMENT PROBLEMS

For the second episode, recorded October 27th, one of the problems for Bresslaw was that once wearing the helmet, he could not see where he was going, particularly when carrying Deborah Watling. Deborah would whisper directions to him during recording, but even so the actor crashed into the scenery on at least one occasion.

With the other Martian actors not required in the second episode, their first appearance came at the start of the third instalment, recorded 3rd November, shaking off shards of toffee glass applied to the costumes to simulate ice. Toffee glass was again used to crumble away from the scenery as the Martians blast their way into their ship.

For the scenes in the third episode in which Zondal monitors Victoria in the caves with the vidi-com, a crosswire was superimposed on the screen. The inlay was improved in the fifth episode where as Zondal sets the frequency on the cannon, a radial indicator is animated above the crosswire on the TV monitor. The sonic gun was mounted on a trolley behind the spaceship hull so it could be pushed into position by stagehands. The central barrel of it extended further again and illuminated as required.

The Martian ship control room featured a TV monitor and low, circular illuminated control panels that were wired to catch fire in the last episode.

In the fourth episode, recorded 10th November, the chase telecine was augmented by music performed by Simpson, Stan Barrett and Ray Webster with singer Jeanne Brown. Bleeping sound effects of the tracking devices on the warriors' arms were added in various scenes.

In the fifth episode, the base was seen in its entirety as a white dome – a glass painting behind Varga's head as he reports to Zondal on a monitor screen.

THE FINAL ATTACK

For the attack on the Base in the final episode, when Walters was thrown to the floor, a camera fitted with a low periscope gave shots of the character as he stared up at the alien giants. The second attack had shots of the three Martians staggering and beating their heads and were superimposed over shots of the room shuddering. As the temperature rose, the screen was rippled. A recording break was then scheduled to make the room appear devastated, prior to the aliens' retreat.

It proved impossible to have Varga collapse for the climax of the serial, and so it was decided to have the camera fade out to white instead, avoiding Bresslaw having to move awkwardly in the restricting costume. The destruction of the Martian ship was thus achieved by a whiteout, sound effects, smoke, rippling and then rotating camera shots.

For the TARDIS' dematerialisation, a model shot of the now upright TARDIS was inlayed over a caption slide of snow, with the ship being faded out. The closing roller caption was then shown over shots of the icescapes. Production concluded on 24th November, 1967, by which time the regulars had already filmed several location and Ealing inserts for the subsequent serial, *The Enemy of the World.*

The story achieved viewing figures of 6.7M (68th), 7.1M (71st), 7.4M (64th), 7.3M (63rd), 8.0M (44th) and 7.5M (59th) over its six episodes, with TVR appreciation figures of 52, 52, 51, 51, 50 and 51 out of 100.

Along with many other serials of the day, prints of *The Ice Warriors* were destroyed when it was felt that the episodes would no longer be required. The late Brian Hayles novelised the story in a slightly shortened form for publication in paperback by Target and hardback by Allan Wingate in March, 1976, with Chris Achilleos' cover depicting Varga and a screaming Victoria.

Regarded as a 'lost classic', the story was the subject of an incredible find in August, 1988. At Villiers House, once the base of BBC Enterprises, several cans of 16mm telerecordings were found during a clear out, including Episodes One, Four, Five and Six of *The Ice Warriors* which now safely reside in the BBC film and videotape archives.

Archive and Fact File compiled by Andrew Pixley, with acknowledgements to Space and Time. *Andrew is co-editor of* Time Screen *Magazine.*

INTO THE ARCHIVES

Brian J. Robb delves into the BBC's archives to discover just why those episodes were junked.

In a BBC building in darkest Brentford sits Adam Lee, the BBC archive selector, surrounded by half a million film cans and getting on for half a million video tapes. He's adding to this collection every day – selecting what is to be kept in the archive from all of the BBC's output.

There is a gap in this collection of Britain's television history, however. During the Sixties and Seventies many programmes were junked or wiped – among them episodes of *Doctor Who.* It's a subject surrounded by misinformation; a subject that Adam Lee would like to clear up.

"There's this myth of the terrible junking in the Sixties and Seventies," says Adam. "I want to dispel the myth that some gremlin sat there saying: 'Ha ha, it's all going to go!'"

Much has been written on the subject – most of it inaccurate, fanciful or simply fictitious. Speculation has been the mainstay for people writing on the subject, in the absence of any official explanation. So why were those tapes wiped?

"It was the usual review of our holdings. Nothing was thrown away for space reasons. It was thrown away because at the time it was perceived to have no value to the BBC in terms of repeats or long term use. Firstly, television was seen by many as ephemeral. Secondly, until relatively recently the BBC had no obligation under its charter to keep an archive of any sort. It may sound like a petty bureaucratic point, but it's true.

"There is now a paragraph in the charter that obliges the BBC to keep an archive. Without such a stipulation it was very difficult for the BBC to spend a great deal of money on its' archives. You also have to bear in mind there is the nature of the contracts that were made with the artists. In certain cases it was felt at the time, for very good reasons, to be too expensive to re-negotiate all the contracts. It can be an extremely expensive business to repeat old programmes. They were not going to be shown again, so in that sense they had no value to the BBC. Hence the tapes were wiped."

THE SURVIVORS

Many programmes that might otherwise have been junked did survive this period, and many more have been recovered since. "Some were kept as examples of the programmes – there was always an archive policy. *Shada* was kept by the archive as an example of the amount of work that goes into a programme which isn't even transmitted. Some survived because BBC Enterprises sold them. They had master copies, or tapes were returned from abroad. Programmes have been shown abroad in Australia and the States, and copies have come back that way."

What about the stories of BBC employees who copied tapes that were due to be junked in order to preserve them? "You hear stories about people who were so heart broken about the junking that they put things in their bags and took them home. This is highly unlikely. Junking and wiping are routine procedures in large TV companies."

Although there are no colour episodes actually missing, some of the Pertwee stories only exist in black and white. They were all originally transmitted on 625 line video tape (with the exception of *Spearhead from Space,* which was transmitted on 16mm colour film). These episodes now exist in the archives on a variety of formats; some on U-Matic cassette; some on 525 line video tape; some on 625 line videotape and some on black and white 16mm film. How did this strange collection of formats come about?

"BBC Enterprises used to make black and white film recordings of colour *Doctor Who* episodes we had on tape because the countries we were selling to were not always using the same transmission systems. They were technically a few years behind, and it was easier for them to take film than tape. That's why some of the original colour episodes only exist on black and white film now."

WORLDWIDE SEARCH

For the best part of a decade the film vaults of the world have been searched, not just for *Doctor Who,* but for the full range of BBC productions which are missing from the archives. Adam is continuing the search. "Numerous efforts have been made to recover episodes. At the moment I'm in contact with the archive at ABC in Australia. This has resulted in the return of an early Sixties drama, but no episodes of *Doctor Who.*

Although the search will continue, it seems that almost every lead has been followed up. "In terms of overseas sales, in countries abroad that have shown them, it's pretty much exhausted. Things may still turn up. We can always live in hope. The basic trawl through all the film libraries and vaults around the world has been done, though."

This search has been extremely worthwhile, as most of the recovered episodes have come from foreign tv stations who bought the show in the Sixties. "The programmes shown abroad are all BBC Enterprises' material and once the companies involved had shown it the number of times they were allowed to, they were supposed to return it or destroy it. A lot of countries didn't go to the expense of returning it, so destroyed the stuff. Other countries didn't return it, but didn't destroy it either. The country is then in a slightly embarrassing position in that it has not fulfilled the terms of it's contract, but we ignore this, if we can get it back now."

Television archives have become a lot more important now than ever before, not only in cultural terms, but also economically. "With the expansion of satellite and cable the archives have an even greater potential worth than was once thought – if they can be exploited to their full potential. It could be a very large money earner for the BBC."

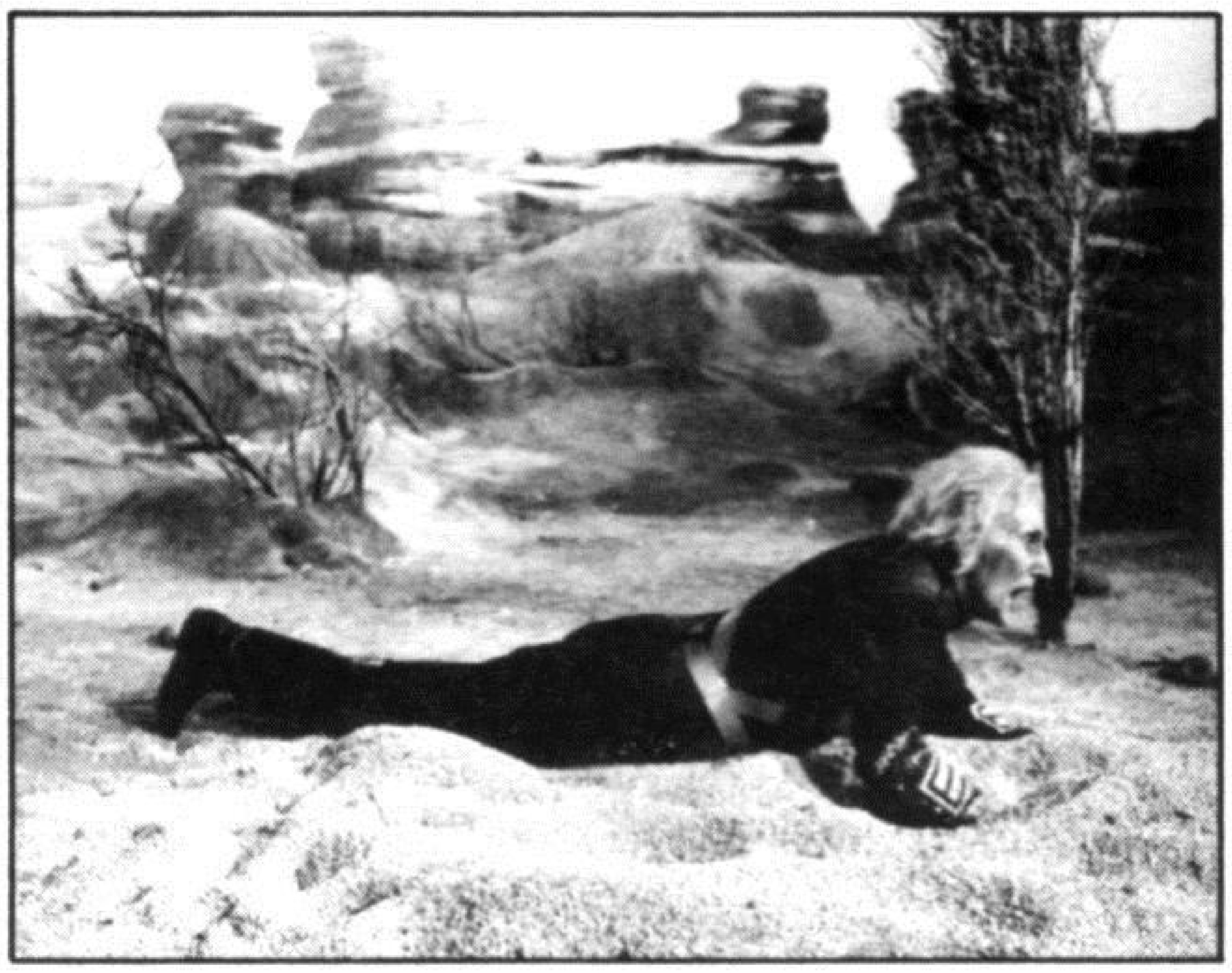
VIDEO BOOM

One of the money making uses for the material held by BBC Archives is the booming video market, with a number of *Doctor Who* video's already available and more to come. Don't write to Adam Lee with your suggestions for video releases, though.

"I always appreciate the interest people show in BBC Programmes. It's very gratifying to know there is a public out there who does care. The only problem is answering the continuous mail I get from fans of the programme. I get a lot of letters asking for me to arrange for repeats or video releases of particular stories. All the library can do is make the material available if the powers that be choose to repeat it."

Attitudes are certainly different towards archive material now. "*Doctor Who* is not special, as all programmes are treated with equal care and attention as far as the BBC is concerned, with regard to the selection and preservation of material. As you can imagine there is a lot of other material generated every month, every week, every day, all of which has to be preserved."

With the changes in archival procedure, which have now been in place for over ten years, we can be sure that all material of value will be preserved. Whether more material will be returned is a constant hope, which, as *The Ice Warriors* find shows, can sometimes be rewarded.



Missing, presumed destroyed? Scenes from *Marco Polo, The Daleks' Master Plan* (Episodes 5 and 10 are all that currently reside at the archive) and *The Tomb of the Cybermen.*

LONGLEAT'S GREATEST SHOW!

DWM takes a look at the work behind the setting up of the sixteenth *Doctor Who* Exhibition at Longleat House, as well as the exhibition itself. Words and pictures by Philip Newman.

It may seem hard to believe, but the *Doctor Who* Exhibition at Longleat House is celebrating its sixteenth anniversary this year, surely now cementing its place as the longest-running television-based exhibition in the country, if not beyond. It's come a long way since 1973, too. The imaginative displays of today are a far cry indeed from the days when the Exhibition consisted solely of the TARDIS Control Room, where a handful of monsters vied for space with a full-size mock-up of a Lunar Rover! The Police Box entrance may be the same, but its contents most certainly are not.

The 1989 Exhibition – the first to be organised independently of BBC Enterprises by Lorne Martin's "M&J Media Ventures" – should come as no disappointment to anyone.

Continuing the trend he started when he became Exhibition Designer in 1987, Martin Wilkie has again succeeded in improving upon the already high standards of innovative and creative design achieved over the last two years, with the addition of still more animated and action displays and some splendid cameos from Season 25.

The first of these, situated just after the *Trial of a Time Lord* Space Station (now much enhanced by its new "space-scape" setting), is from the 25th Anniversary story, *Silver Nemesis*.

Standing in a dimly-lit crypt are two new-look Cybermen and the Nemesis Statue itself. A sign beneath the perspex window urges one to press two buttons. The first activates the head of the nearest Cyberman, turning it from side to side, as well as its gun, which lights up and fires with a specially-synchronised sound effect. Push the second button and the unique qualities of the Statue shine forth!

THE HEAT IS ON

But, be warned! For to do so may well incur the wrath of Kane, who has moved to the showcase immediately opposite where now he crouches, in silent agony, before the Ice Cliffs of Svartos. However, all is not quite what it seems here. Why is Kane gazing so impassively to his left? Press the nearby button and the question is suddenly and unexpectedly answered, as the man of ice quite literally comes to life, raising his hands and turning his head, revealing to one and all the main complication of having a body temperature of minus 200 degrees Celsius . . .!

The towering effigy of Kane was an effective and gruesome enough spectacle as a still model; the addition of animated features to accentuate its more horrific tendencies serve only to make this probably the most impressive and memorable exhibit ever. Just stand anywhere in the complex and listen for the gasps of "Urghhh!!" from the unsuspecting visitors. They'll have pressed *that* button!

If the image of Kane is still lingering, take a moment to glance at the setpiece from *Time and the Rani* before moving on to the third of this year's new cameos, where an old acquaintance awaits. For here, seated at the controls of "The Bridge", is the *Pirate Planet* Captain, with his faithful companion the Polyphase Avatron perched obediently on his shoulder, looking none the worse for his once fatal encounter with K9.

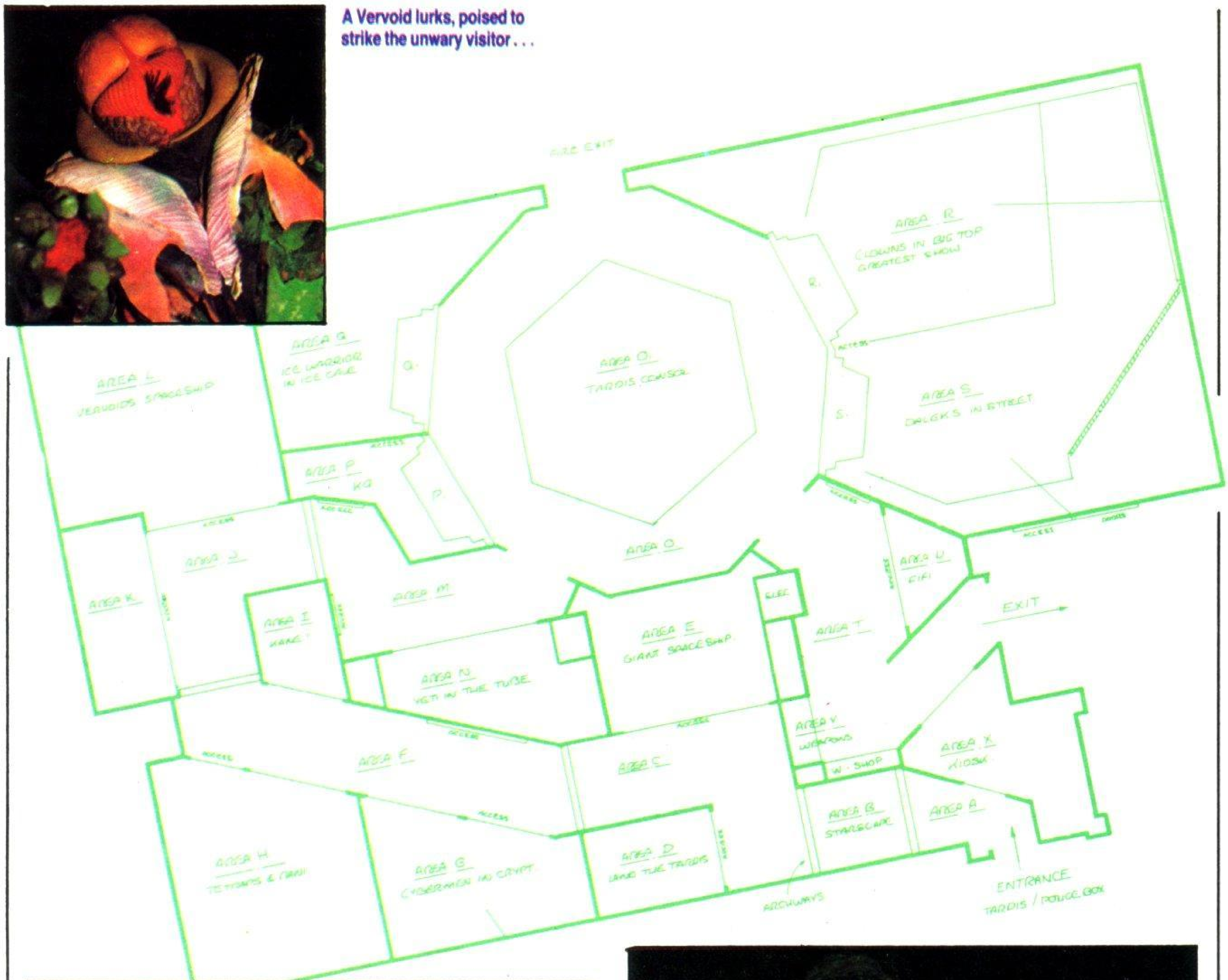
That these two exhibits have survived in such remarkable condition considering their age (11 years) is amazing enough. That they have remained together, and moreover, that the Polyphase is still in full working order – it moves its head in all directions and spreads its wings too! – is even more surprising, and it is great to see these two popular characters on show once again.

The next set, featuring the Vervoids and Mogarians, has been re-dressed, with three of the four figures now re-positioned to appear even more lifelike than before. Enjoy this display while you can, however, for it is due to change next year.

Passing through the brilliant recreation of the London Underground with its menacing Yeti guard, the next port of call is the TARDIS Control Room itself. K9 is still here, as is the touch-sensitive Ice Warrior, but the other two showcases have been completely refitted to depict scenes and characters from two more of *Doctor Who*'s Silver Anniversary adventures.

CLOWNING APART

Thus, the Giant Robot and his metal compatriots have departed, to be replaced by the white canvas drapes of a



A Vervoid lurks, poised to strike the unwary visitor . . .

FIRE EXIT
AREA R
CLOWNS IN BIG TOP
GREATEST SHOW
R.
AREA L
VERVOIDS SPACESHIP
AREA Q
ICE WARRIOR
IN ICE CAVE
Q.
AREA O.
TARDIS CONSOL
ACCESS
AREA S
DALEKS IN STREET
S.
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AREA P
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AREA M
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GIANT SPACESHIP
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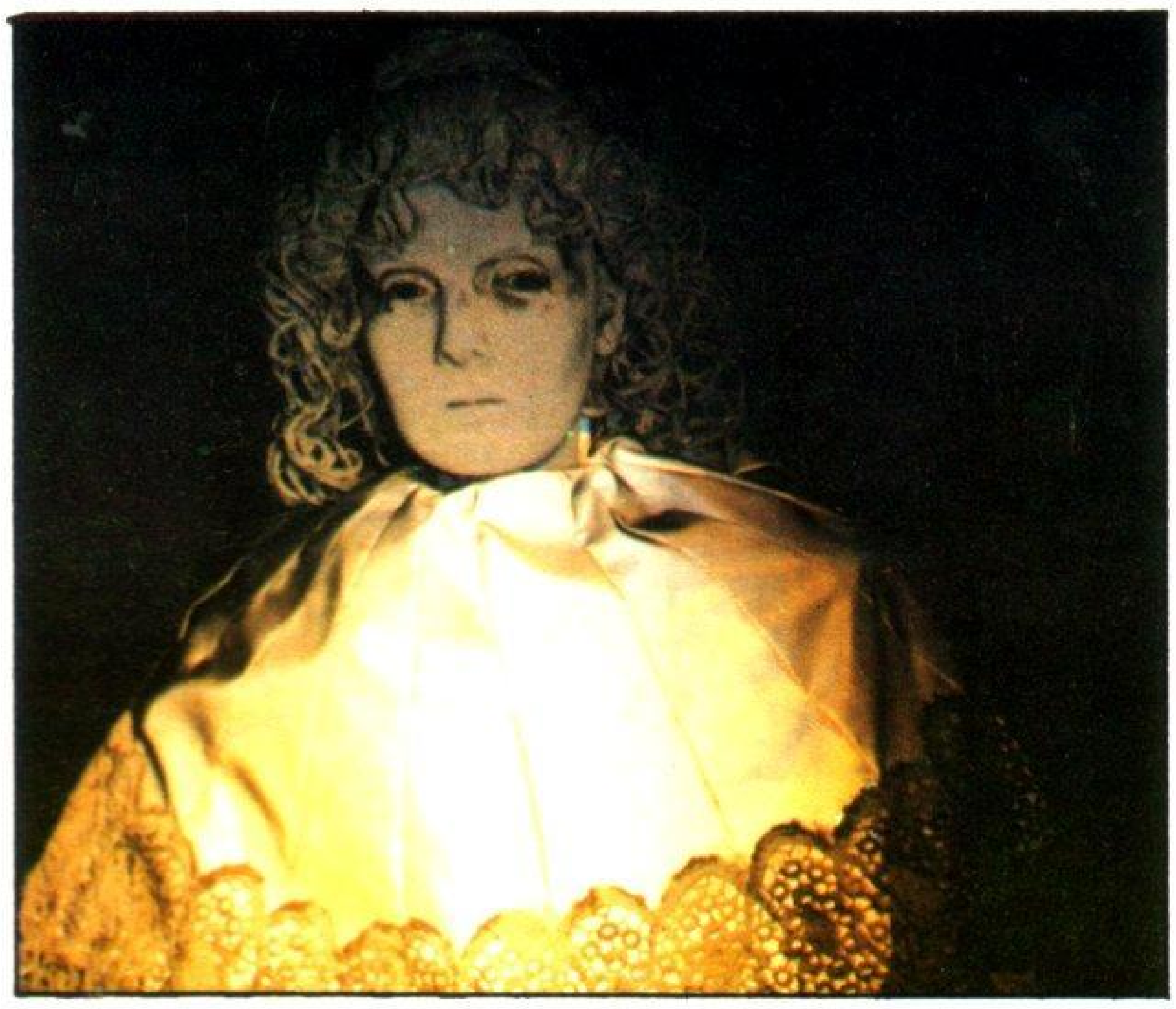
YETI IN THE TUBE
ACCESS
ACCESS
AREA V
WEAPONS
AREA X
KIOSK
ACCESS
AREA F
AREA C
W. SHOP
ACCESS
AREA B
STARSCAPE
AREA A
AREA H
TETRAPS & CANI
AREA G
CYBERMEN IN CRYPT
AREA D
LAND THE TARDIS
ACCESS
ENTRANCE
TARDIS / POLICE BOX
ARCHWAYS



The Nemesis Statue.

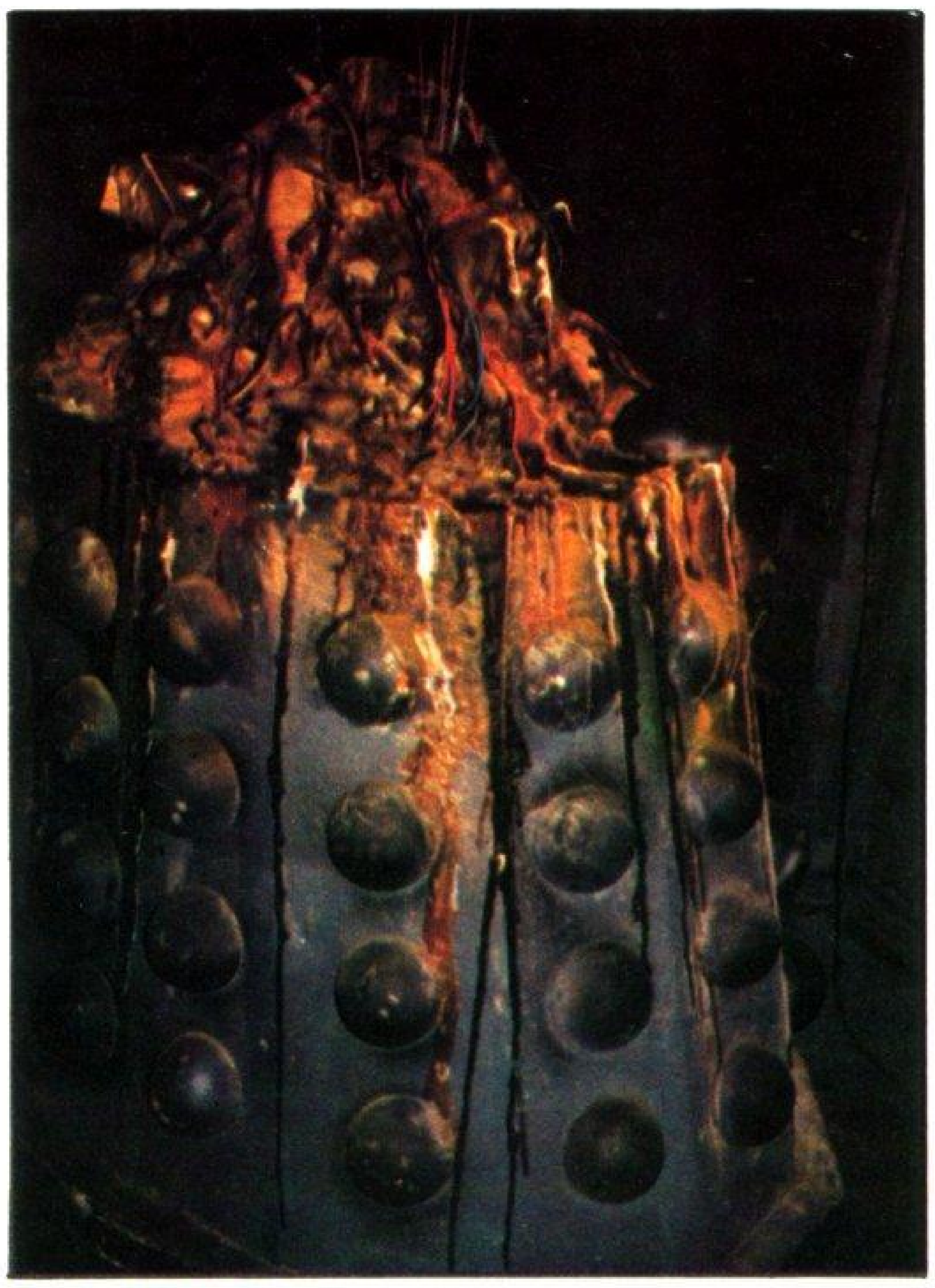
circus tent where four extremely creepy clowns attempt to lure all onlookers into *The Greatest Show in the Galaxy*. The tallest of the group, dressed in a loud pink and black check suit, raises his arm and points at the sinister black-and-silver clad figure of the Chief Clown, who peers malevolently out from behind the cage bars at the rear of the tent.

There's something decidedly unnerving about this piece. The clowns with their fixed smiles and expressionless, silver eyes; the way they are positioned, with arms and hands outstretched as though beckoning one inside; the effective use of sequenced lighting to cast mysterious shadows on the billowing canvas; all of these elements combine to evoke a distinctly eerie atmosphere which is both fascinating and terrifying to behold. Simply magnificent!

The contents of the neighbouring cameo are no less impressive either, for beyond the fourth scanner bay is a fine reconstruction of the alleyway outside Ratcliffe's yard from *Remembrance of the Daleks*.

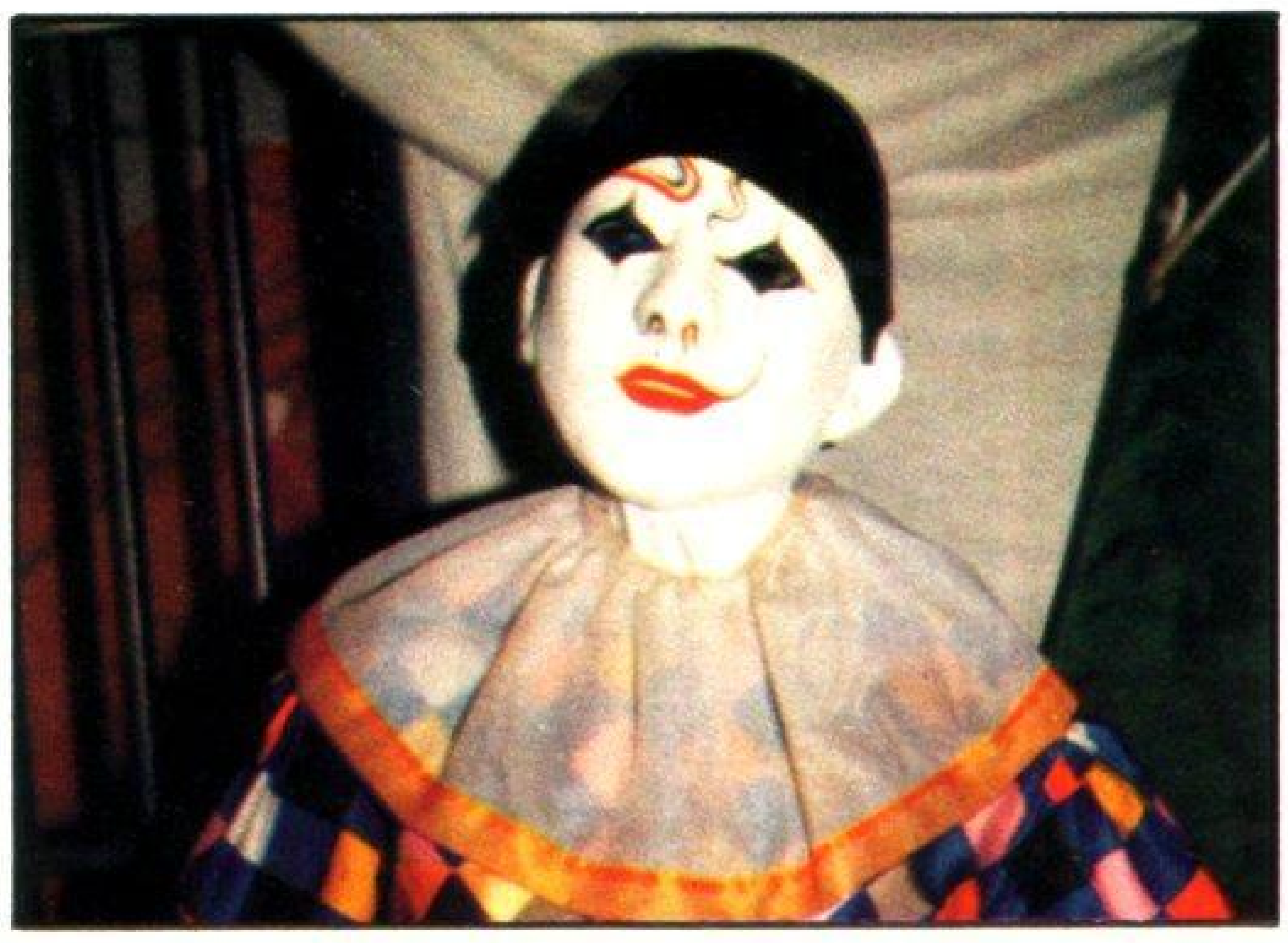
Patrolling back and forth in front of the huge double gates is a member of the Imperial Dalek faction, looking quite resplendent in its white and gold livery. Further down the sparsely illuminated alley, a Renegade Dalek stands patiently in the shadows, awaiting the moment to avenge the destruction of its colleague whose remains are spewed over the entire area.

Before leaving the Control Centre, take a good look at the terrific detail of this set: the yard gates and doors; the dirty, aged brickwork; the swan-neck lamps with their yellowing bulbs. They



A rather dead Dalek.

Kane: the acne doesn't get any better.



Clowns from *The Greatest Show in the Galaxy*.

The Kandyman at the *Doctor Who* exhibition at Space Adventure in Tooley Street.

all help recapture the ethos of last Season's classic opening tale.

The final showcase contains Helen A's rather lovable pet wolverine Fifi from *The Happiness Patrol.* Unfortunately, this Fifi is not, like her Tetrap predecessor, an animatronic creature, and therefore looks a little odd sitting on her own in the mirror-lined case. She is, nonetheless, a wonderful example of the creative talents of sculptors, Susan Moore and Steve Mansfield, and as such is a welcome addition to this year's new incumbents.

With the TARDIS tour now complete, don't forget to visit the Super Shop, where the Celestial Storeroom and *Paradise Towers* robots have been joined by Drathro and the L1 Robot from *The Mysterious Planet,* and where a comprehensive range of merchandise is always on sale.

For an entrance fee of 70p, the 1989 *Doctor Who* Exhibition is still exceptional value, and is a must for all true followers of the series. It's open now until the end of October, so visit it while you can. You'll be glad you did!

The 1989 Longleat DOCTOR WHO EXHIBITION: CREDITS

Organiser: *Lorne Martin, M&J Media Ventures Ltd.* Designer: *Martin Wilkie, The Design Studio.* Set Construction: *Decor and Display.* Installation: *Longleat House.* Animation: *Tony Oxley.* Electrical Installation: *Graham Jenkins.*

WRITING DOCTOR WHO

PHILIP MARTIN

Philip Martin was born in Liverpool in 1938. He was a professional actor, trained at RADA, but after several television and theatrical leading roles became dissatisfied with his career. After working for two years as an engineer he took over as the Manager of a ballroom/cinema in Preston. It was here that he saw the Steve McQueen thriller, *The Thomas Crown Affair*, which stimulated him to take up writing.

From the late 1960s he wrote for fringe theatre, Radio 3, and television series such as *Z-Cars*. He was resident dramatist at the Liverpool Playhouse in 1975; his plays include *Dead Soldiers* (about alcoholism), *A Tide in the Affairs of Women* (about middle class women involved in terrorism) and *Sambo* (about racism).

He also wrote a number of science fiction scripts for television including *The Unborn* (where a safety officer in a nuclear power plant discovers that his soon to be born son will destroy all life on the planet), *The Remainder Man* (set the day after the nuclear holocaust) and two episodes of the series *Star Cops*. He also wrote the classic thirteen part action-adventure series *Gangsters*, and episodes of *Shoestring* and *Tandoori Nights*. He is presently Senior Radio Drama Producer at BBC Pebble Mill. Philip has written three *Doctor Who* stories: *Vengeance on Varos*, *Mission to Magnus* and *Mindwarp*. I met up with him at Pebble Mill to discuss his feelings about *Mindwarp*, which he had recently novelised for Target Books.

Doctor Who Magazine: How did *Mindwarp* come about?

Philip: As you know the show was taken off, and we didn't know which way to go. We went towards comedy.

There was a script meeting with John Nathan-Turner, Eric Saward, myself, Robert Holmes, David Halliwell and Jack Trevor Story. It was basically *A Christmas Carol* – past, present and future, all done in terms of a trial. Bob Holmes' was the past, mine was the present.

DWM: Were you pleased with the umbrella theme of the season?

Philip: It suffered from being simultaneously commissioned. Bob Holmes died after his second draft, and there were problems with the final story – there were 6 to 7 writers – and we never knew where we were going. Then the script-editor left and when we reached the final episode it was all so confusing I couldn't follow it. And I had been there at the beginning! The final story seemed to have little left of our original idea.

The part of the Valeyard, as I understood it, was in fact the manifestation of the Doctor's final persona. Because Time Lords can only regenerate twelve or thirteen times and the

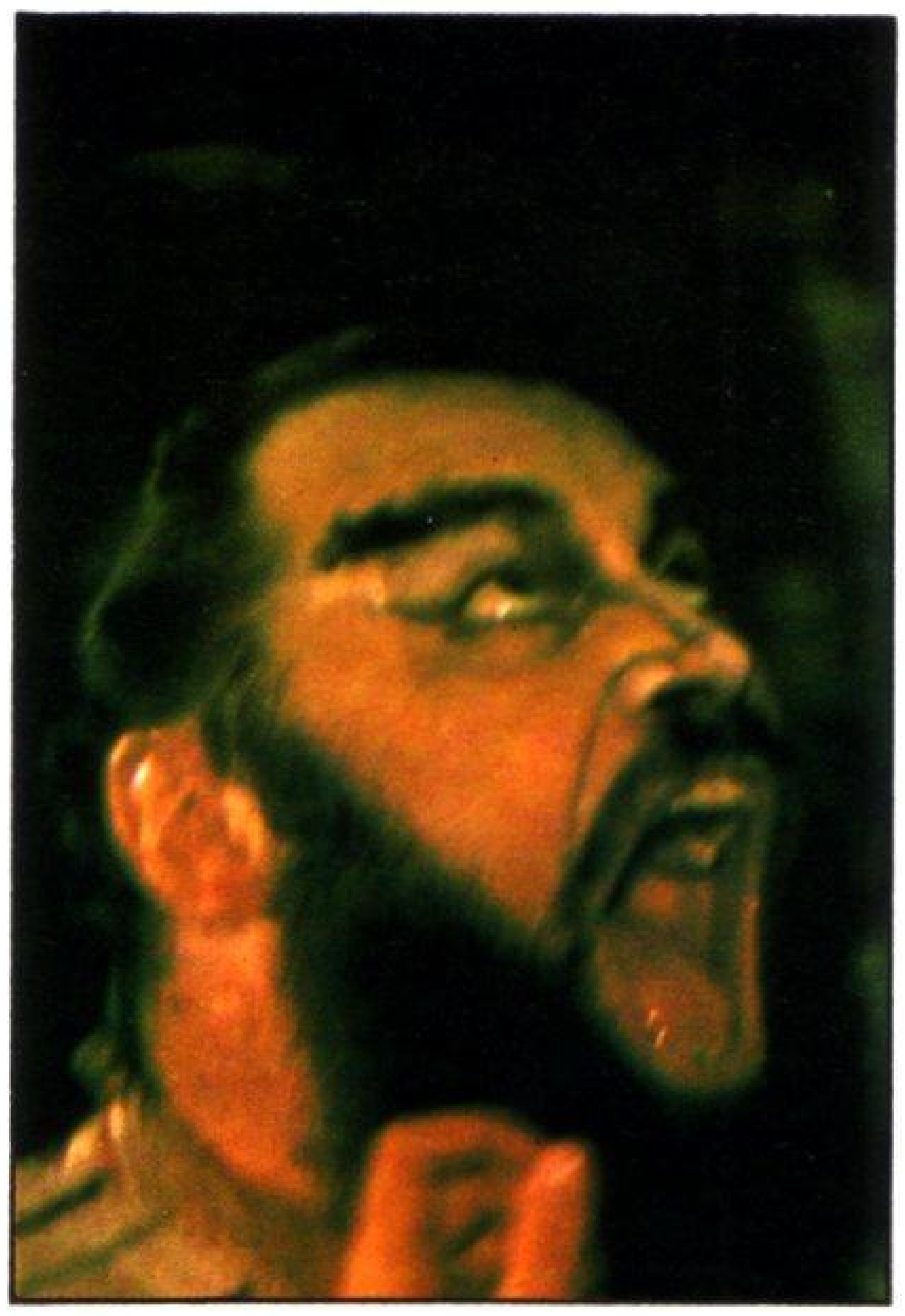
Valeyard was the twelfth manifestation, he couldn't regenerate anymore. He planned to go back and manipulate time and the matrix so he could take the Doctors' lives. I thought this was very interesting and a strong motivation for it all. But then it hit problems with the final story.

DWM: What was your original idea for the story?

Philip: There was someone playing around on a planet, actually using another race to do all their slave labour for them. There was the elite, which was the Mentors, Sil's race. Although the planet did not have a lot of resources they could manipulate the universal stock market to profit and that's how they lived, by investing.

But they were also meddling, and selling arms to anybody. They'd invest in various underdeveloped countries, and underdeveloped worlds – sell to both sides, see who was going to win and make a contract with the winners. It was a form of colonization. They were also manipulating their biology to provide a means of extending life. Crozier was a genetic genius.

It was really my personal concern about research on genetic engineering which bothered me; we could create any particular form of life we wanted. A soldier class, an intellectual class; change the livestock. There were a lot of serious things in *Mindwarp* which tended to get lost.



DWM: What were your feelings about the production?

Philip: After the hoo-ha over *Vengeance on Varos,* perhaps after all the comedy bits were cut out, I think I compensated by saying to myself that I'd put in plenty of comedy. I thought, even if they cut it there'll be some left. In fact Eric Saward edited it more heavily than I ever imagined, diluting my whole conception. New characters appeared which weren't mine.

There were moments which I found – and still find – particularly chilling. For example, when Kiv is put in the body of Peri, and she sits up, with hate, and that deep voice – I think the series should do more of this.

Patrick Ryecart and Brian Blessed were good – but it suffered from problems in rehearsal. Because there was a certain high level of comedy it was almost stylised, which you could see in the way Crozier, Yrcanos and Sil operated. Central to all this should have been a cohesive force which was the Doctor, but in rehearsal, Colin Baker saw how the other actors were playing it, and he started to do it as well. This affected the whole story, the whole balance was wrong, and it just appeared to be a bit of a send-up.

DWM: The Doctor presents as a villain. Was that your intention?

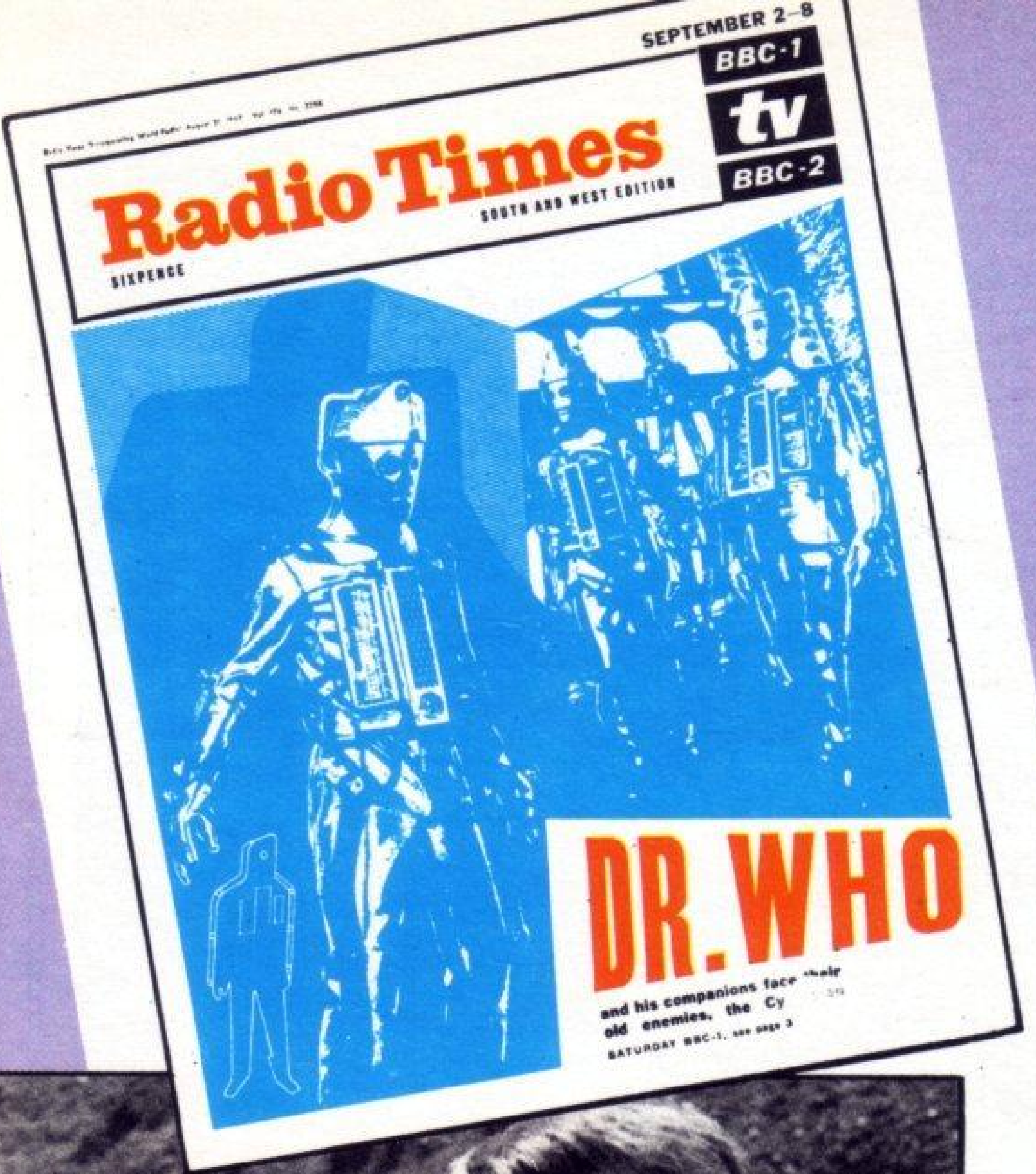
Philip: The Doctor can't really remember what happened because of the way the Time Lords took him out of time, and also because they tried to interrogate him with the brain scan. You don't know why the Doctor is suddenly the villain. The television audience shouldn't know. Does he know what he is doing, or is it a ploy to enable him to gain an advantage?

At certain times the characters think they know what he is doing, but then he isn't. It's a series of dramatic devices but it gives the Doctor and actor interesting things to play. I wish it had come over in a stronger, clearer way.

DWM: Are you currently working on the novelisation of *Mission To Magnus*?

Philip: I don't really remember the story. I'll have to dig out the script. But it's set in a world run by women, where men are kept underground. It's also got Sil, the Ice Warriors and someone from the Doctor's childhood, who used to bully him at school.

Interview by Neil Penswick. Mindwarp *goes on sale on 15th June.*



SEPTEMBER 2–8

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Radio Times

SOUTH AND WEST EDITION

SIXPENCE

DR. WHO

and his companions face their old enemies, the Cy

SATURDAY BBC-1, see page 3

NOSTA

THE TOM

CYBE

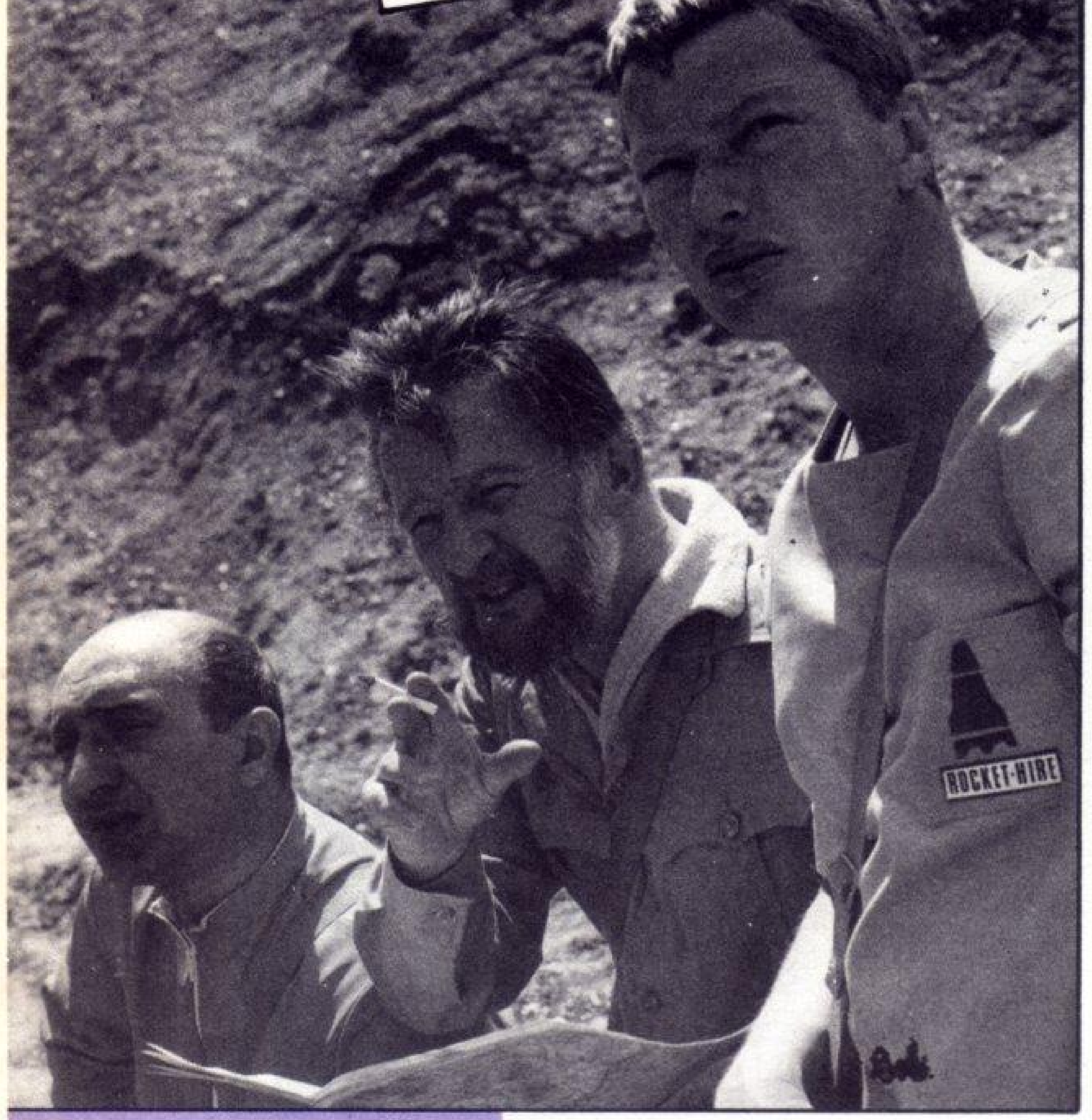
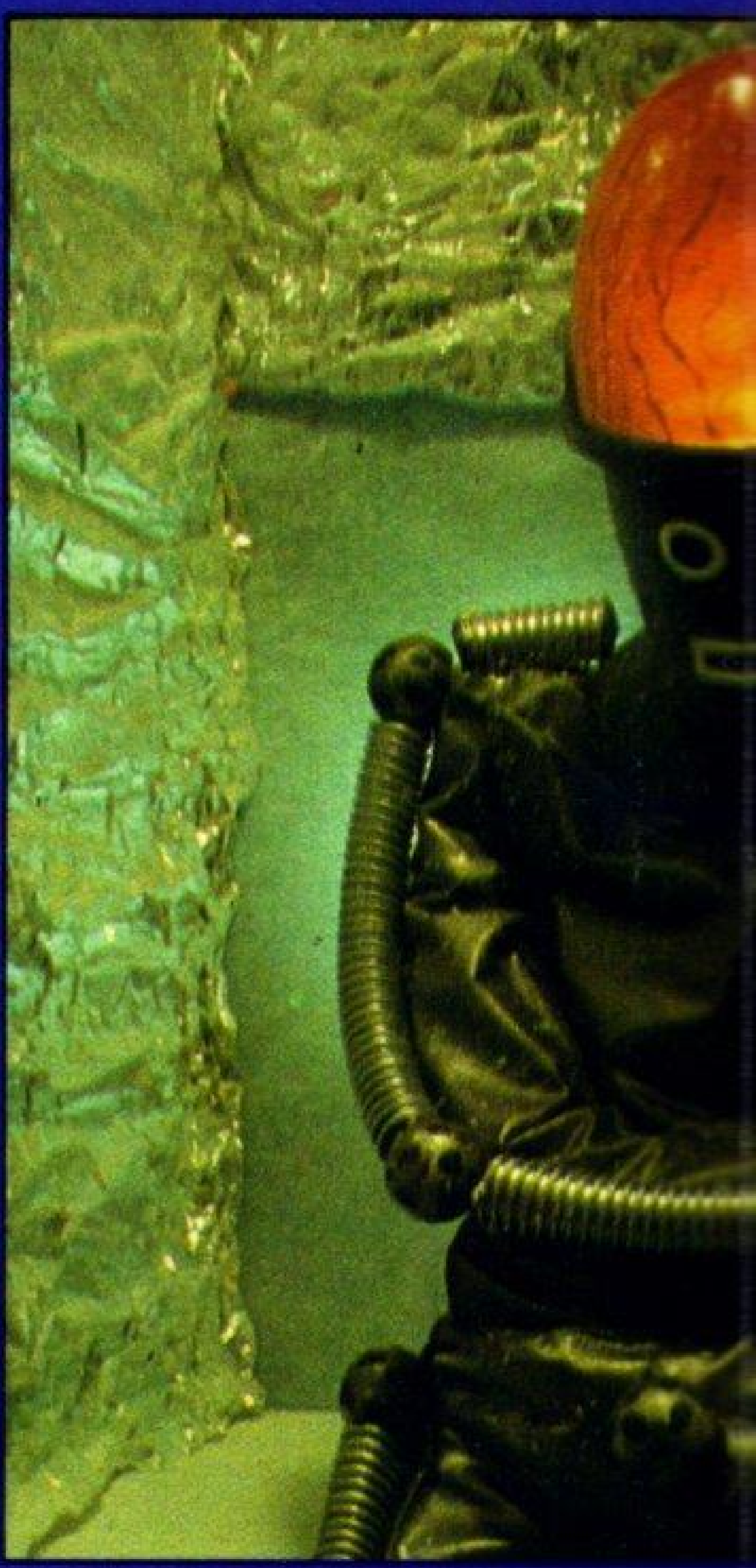


Photo: Julian Vince

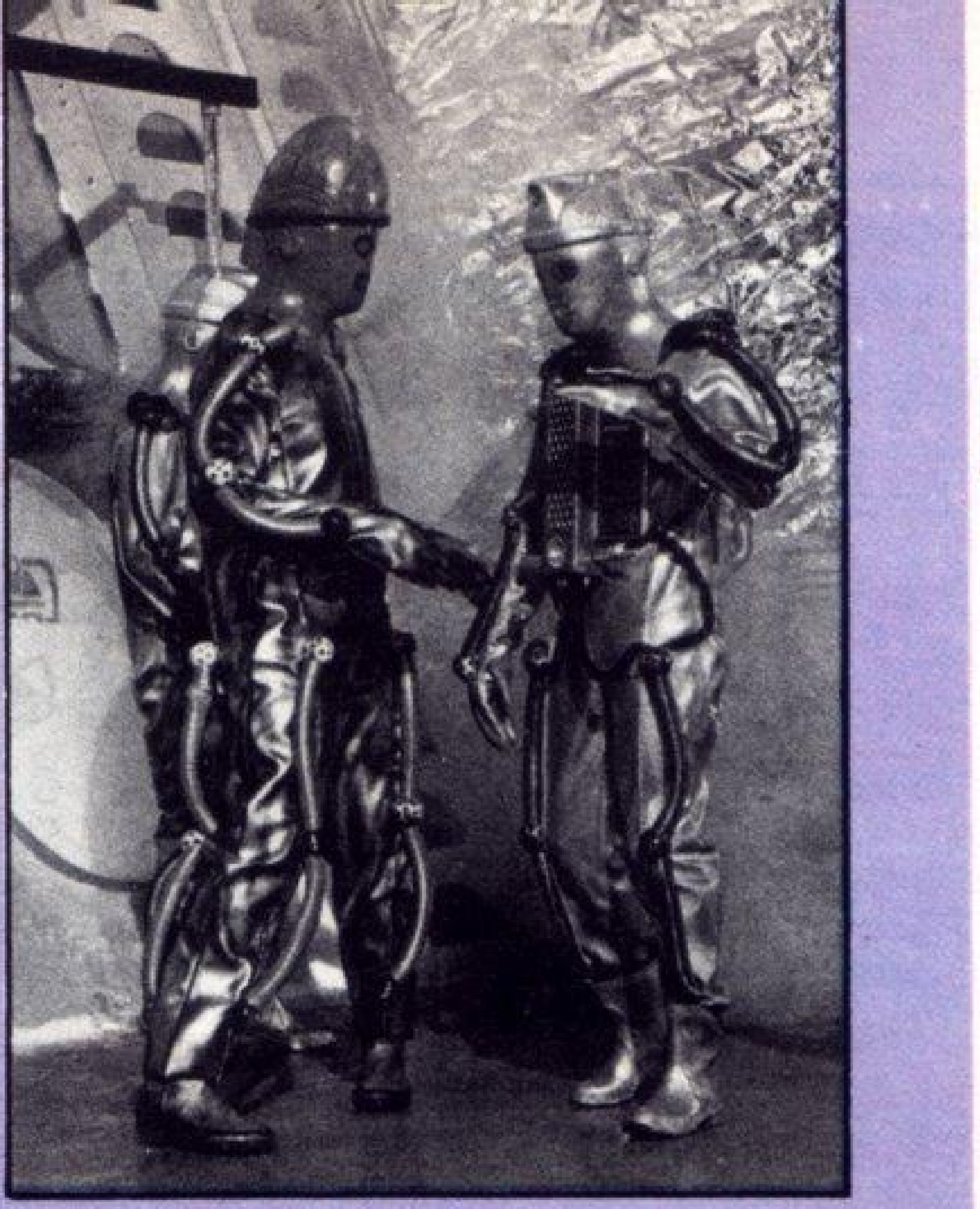


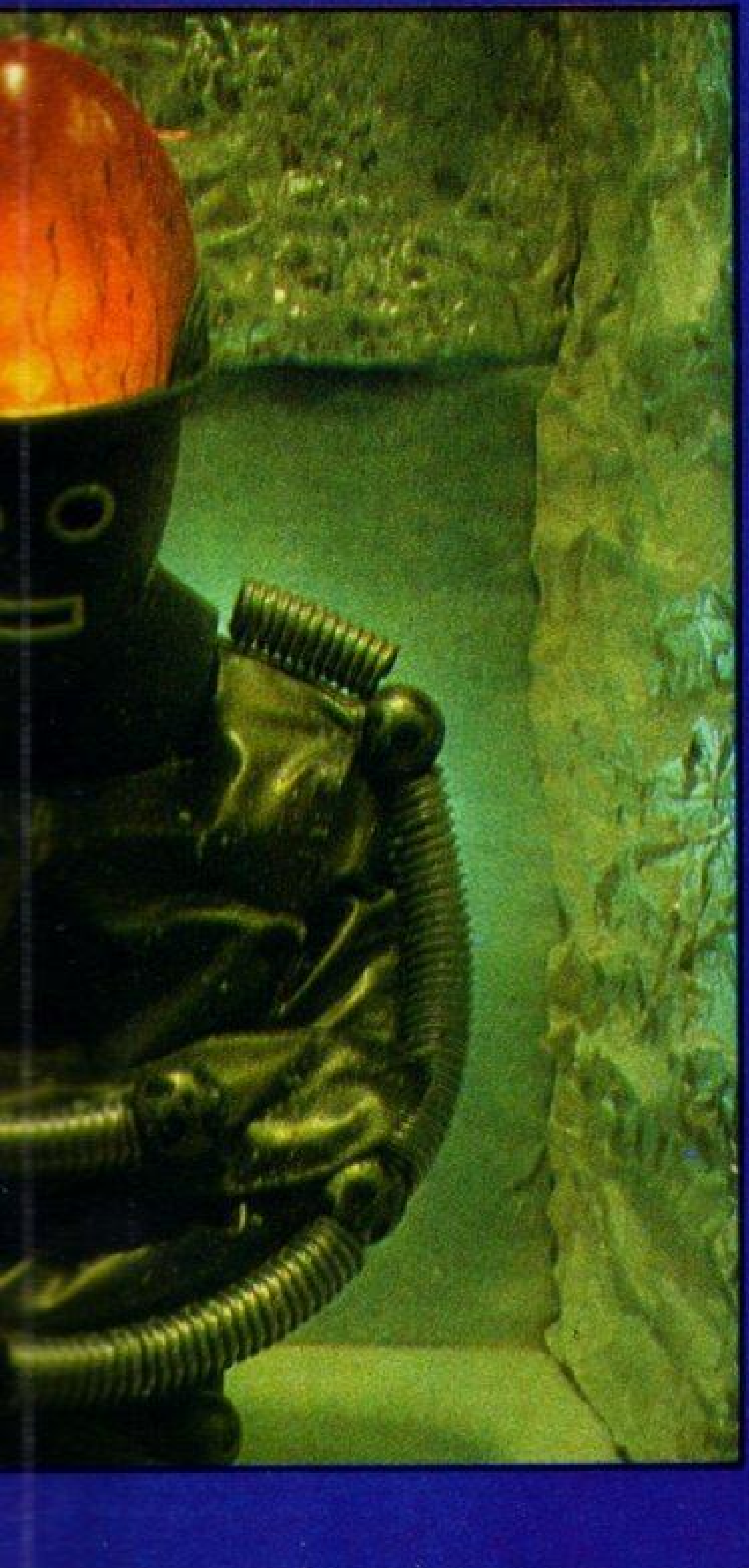
The Cybermen emerge from their icy tombs.

Photo: Julian Vince

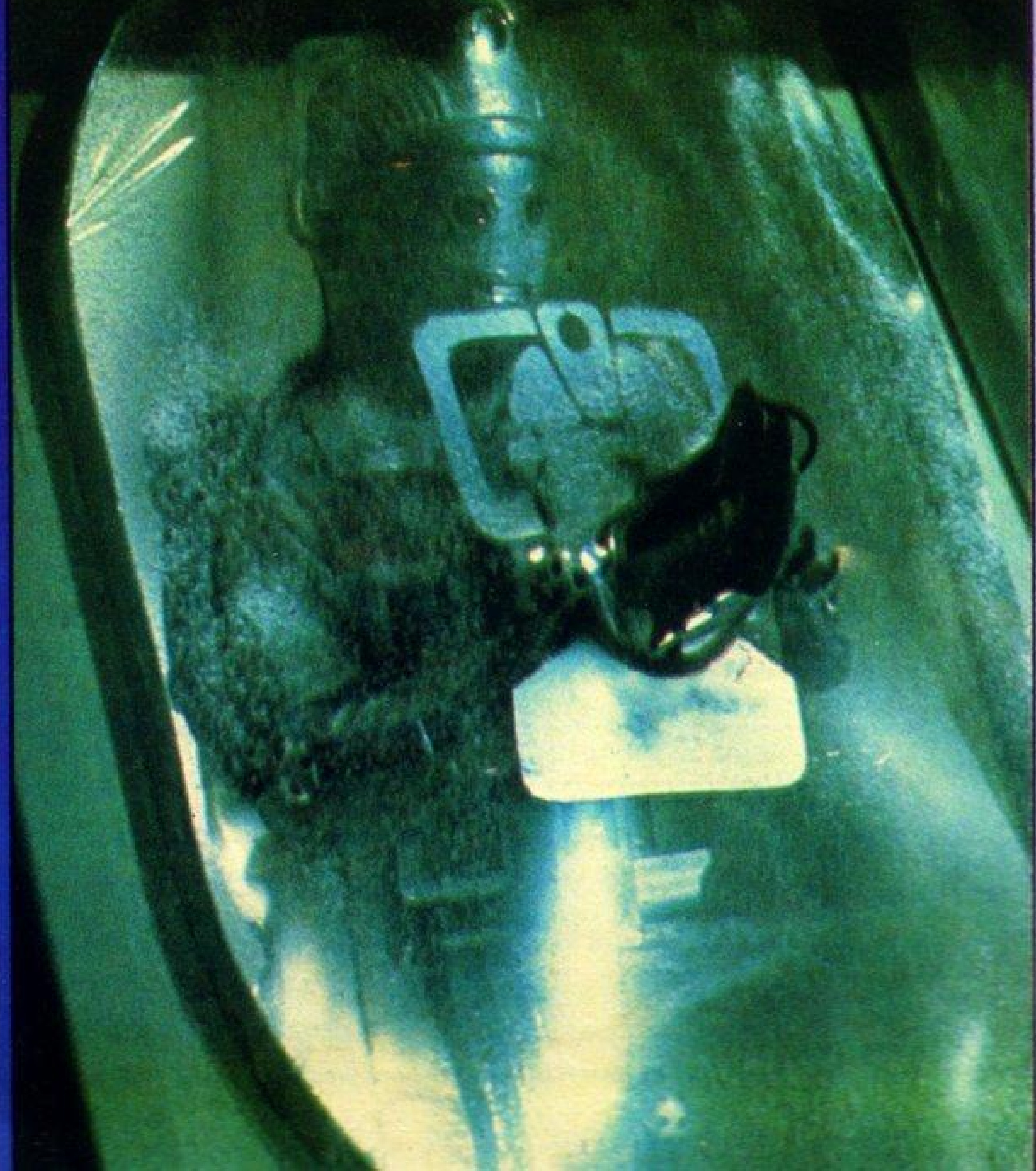
ALGIA

B OF THE RMEN





Toberman (Roy Stewart) fights a Cyberman.



Doctor Who Magazine explores the catacombs of Telos in search of the appeal behind this missing classic . . .

> "The Tomb of the Cybermen? *Oh yes – that's the one where there's a bunch of idiots letting them out, isn't it? I remember the Cybermen shifting around in the tombs – it seemed quite scary at the time . . .*" (Susan Moore, North London)

It seemed such a simple mission to Telos: an archaeological expedition to explore the planet of the Cybermen, to unlock the secrets of the then undiscovered cities of this long dead race. No-one, especially Professor Parry the expedition leader, suspected that there were members of the expedition who had other plans. The arrival of the Doctor and his Companions, Jamie and Victoria, soon brings these darker machinations to light. Worse yet, darker machines – well, half-machines – were brought to light. The Cybermen were back!

> *"The story had lots of publicity.* Doctor Who *was on the cover of the Radio Times and I was keen to see the story."* (Justin Richards, Warwick)

> *"This was one of the earliest* Doctor Who *stories I can remember from the transmission point of view. I was six at the time, and remember that, even then, the Cybermen were one of the most frightening creatures that I had seen to date."* (David Howe, London)

ENTERING THE TOMB

The TARDIS materialises on Telos just after the expedition, complete with suspicious characters Kleig and Kaftan, have discovered the Cybermen's tomb entrance. One of the crewmen of the spaceship that has brought the expedition to Telos has been killed touching the sealed doors to what the scientists suspect is the Cybermen's city. Despite the suspicions of the explorers of the new arrivals, thinking them to be a rival team of archaeologists, the Doctor works out the doors can be opened and reveals the trap that killed the crewman.

It is the strong, silent Toberman – Kaftan's servant – who opens the doors, opening a clever cycle in the plot that comes full circle by the end of the story.

Inside is the entrance hall to the tombs, dark, silent, mysterious – and threatening. *"I do recall the striking image of them opening the tomb . . ."* says Terrance Dicks, although the rest

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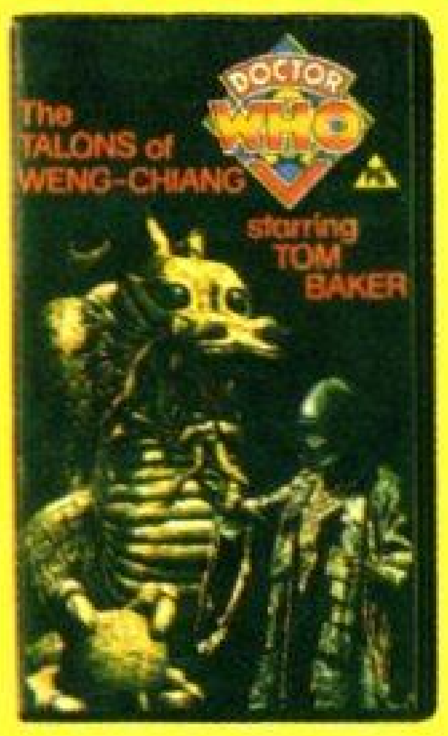

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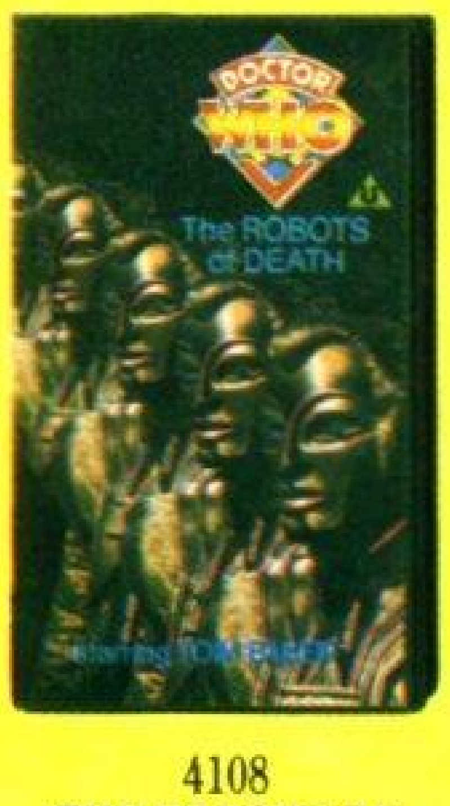

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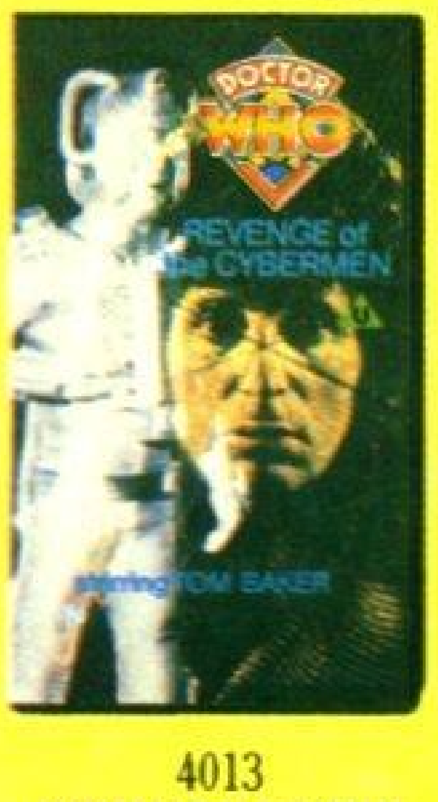

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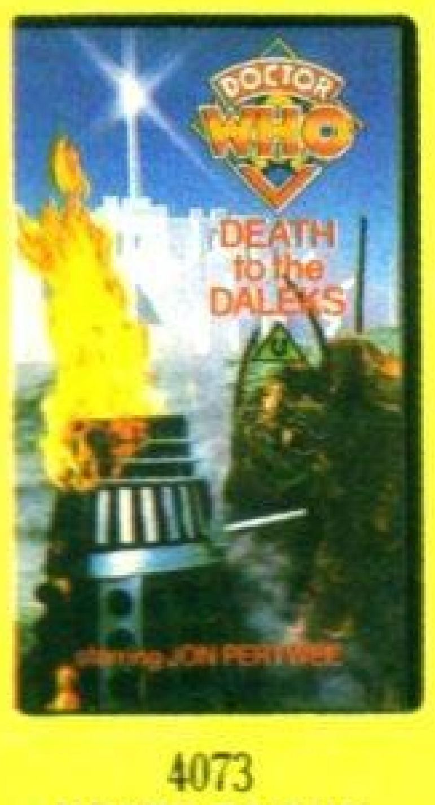

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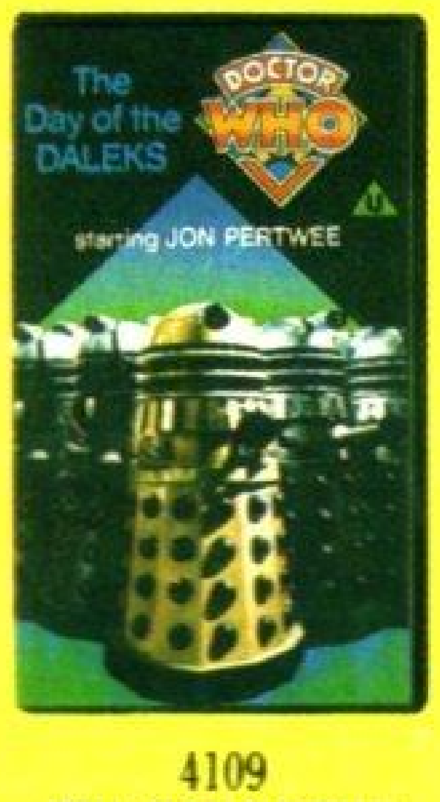

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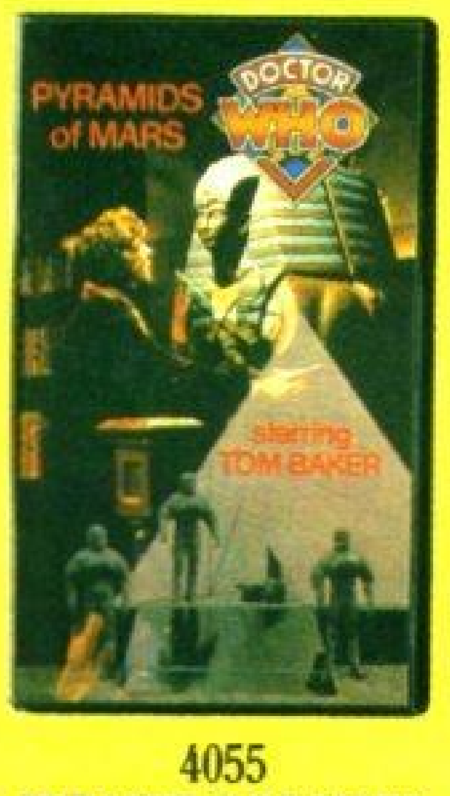

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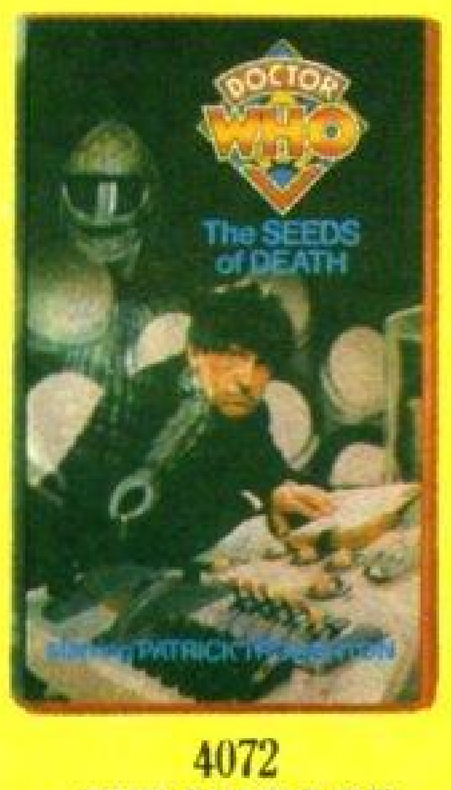

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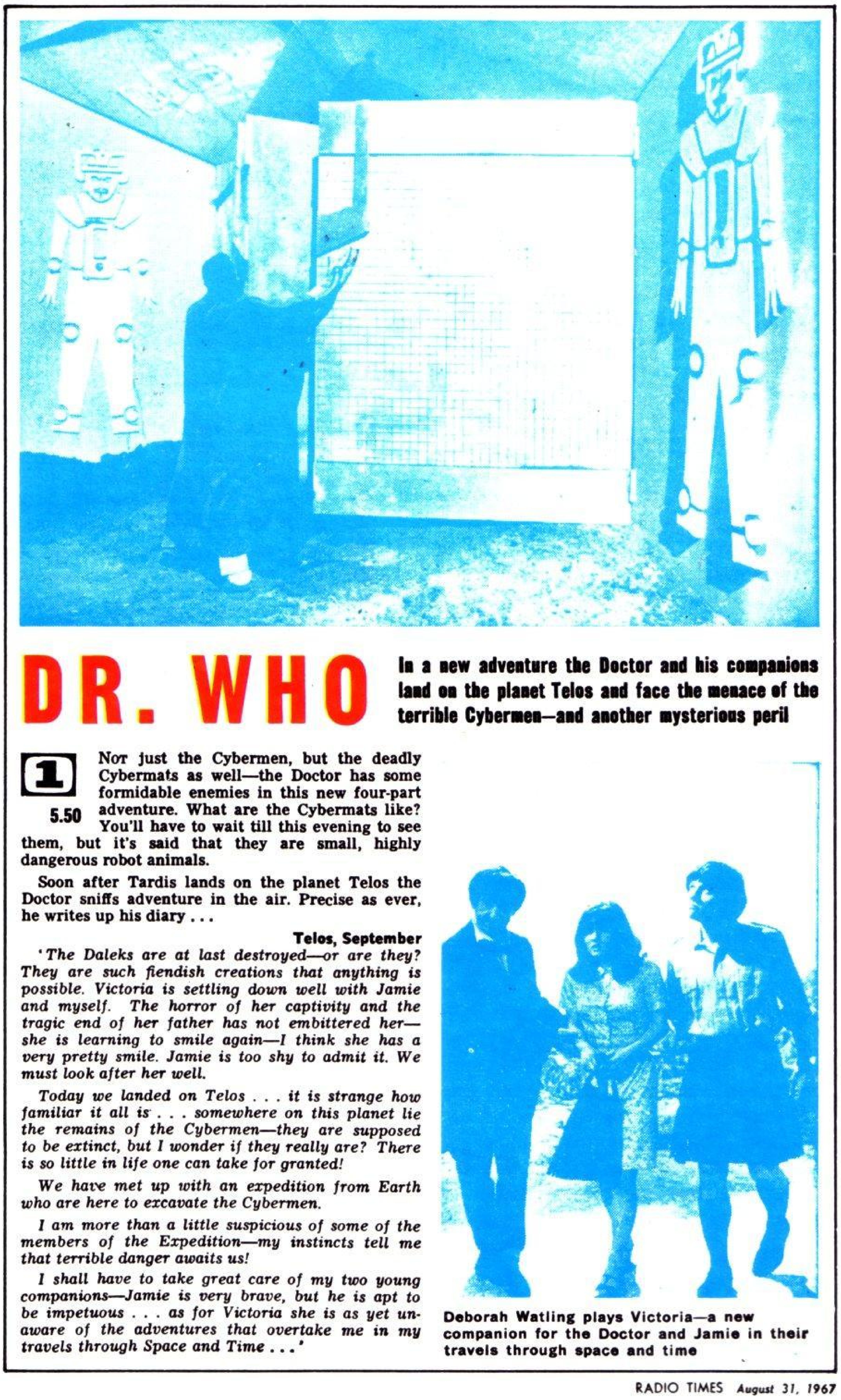
Newbury Video Centre Ltd. Registered Office: Unit J, Castle Way, Newbury, Berks. Registered in England No. 1517066 of the story is vague to him. *"When they first go into the tomb, the Doctor and Jamie both put out their hands to help Victoria,"* says Jan Vincent-Rudzki. *"She walks forward and they end up holding hands, very briefly!"*

Despite the humour that was part and parcel of Troughton's portrayal of the Doctor, the tension builds up moment by moment, slowly adding to the unease; the striking images of Cybermen, the strange machinery – deadly puzzles that are just easy enough for humans to work out – the hidden motives of some of the crew. *"I loved the archaeology angle,"* says Andrew Skilleter. *"The whole thing of discovery, placing the Cybermen in the history of the Universe. You didn't know what to expect!"*

The claustrophobia associated with this story is immediately apparent. The hall is dominated by a hatchway, sealed shut, leading to who knows what below. The party members are determined to find out, despite the Doctor's warnings, and his wonderings as to why the logic puzzles are so easy.

> *"The controls that operate the hatch down to the tomb are made for human hands, not Cybermen hands. I think it's the Doctor that notices that."* (Justin Richards)
>
> *"I remember the seats in the entrance hall – they were mushroom-shaped, and there was no way a Cyberman could have sat on one, they were far too tall. I thought that was weird."* (Adrian Rigelsford)
>
> *"The whole layout of the Cybermen's hidden city was not unlike the interior of a pharaoh's pyramid with styrofoam Cybermen figures and logic codes standing in for hieroglyphics and ancient inscriptions, and in true* Curse of the Mummy *style it was uncovered by the archaeologists chamber by chamber, like space age Howard Carters."* (William Silver, Birmingham)



DR. WHO

In a new adventure the Doctor and his companions land on the planet Telos and face the menace of the terrible Cybermen—and another mysterious peril

1 **5.50** **Not just the Cybermen, but the deadly Cybermats as well—the Doctor has some formidable enemies in this new four-part adventure. What are the Cybermats like? You'll have to wait till this evening to see them, but it's said that they are small, highly dangerous robot animals.**

Soon after Tardis lands on the planet Telos the Doctor sniffs adventure in the air. Precise as ever, he writes up his diary . . .

Telos, September

'The Daleks are at last destroyed—or are they? They are such fiendish creations that anything is possible. Victoria is settling down well with Jamie and myself. The horror of her captivity and the tragic end of her father has not embittered her—she is learning to smile again—I think she has a very pretty smile. Jamie is too shy to admit it. We must look after her well.

Today we landed on Telos . . . it is strange how familiar it all is . . . somewhere on this planet lie the remains of the Cybermen—they are supposed to be extinct, but I wonder if they really are? There is so little in life one can take for granted!

We have met up with an expedition from Earth who are here to excavate the Cybermen.

I am more than a little suspicious of some of the members of the Expedition—my instincts tell me that terrible danger awaits us!

I shall have to take great care of my two young companions—Jamie is very brave, but he is apt to be impetuous . . . as for Victoria she is as yet unaware of the adventures that overtake me in my travels through Space and Time . . .'

Deborah Watling plays Victoria—a new companion for the Doctor and Jamie in their travels through space and time

RADIO TIMES *August 31, 1967*

Haydon and Jamie set off to explore one of two adjacent rooms and discover a weapons testing range while Kleig seeks to open the hatch way. Elsewhere, as power begins to return to the tomb, Victoria is trapped by accident in a revitalisation chamber. She is rescued just in time by the Doctor. (An extra, Frankie Dunn, was employed to play the part of Victoria trapped in the unit. Deborah Watling was claustrophic and refused to do the scene).

Haydon was not so lucky. In experimenting with the controls in the weapons room, he is killed by a hidden gun when what looks like a Cyberman finally appears, as the end of Episode One – the final hook to a terrifying first episode of Season Five. There was more terror to come.

> *"At the end of part one it's definitely a Cyberman that walks out (in the weapons room) but in part two, when you know it's a target in a weapons testing range, it's a dummy on a trolley. But it walked out in Episode One – that really struck me at the time."* (Justin Richards)

Faced with another death, Professor Parry considers abandoning the expedition – but then the spaceship Captain, Hopper, informs the scientists that the ship has been sabotaged. They cannot leave Telos until repairs are complete and he will not allow any of the team back on board until they are done, fearing further sabotage. The explorers are trapped in the city. By this time, Kleig has managed to open the hatchway, and the exploration of the undercity can begin.

> *"Yes, the control panels – Kleig wasn't doing any good and the Doctor cheats, opening the hatch . . ."* (Jan Vincent-Rudzki)

THE CYBERMEN BREAK OUT

Exploring below, the Doctor and the others come across the tombs of the

Cybermen. Up above, Kaftan has drugged Victoria – who has picked up a Cybermat and put it in her bag, not noticing it is active. While she sleeps, Kaftan seals the hatch.

> *"The hatch goes down, trapping the explorers and they're in this icy set with the frozen Cybermen. Then this panel is switched on and the Cybermen start to revive! When they switch it off, Kleig pulls a gun on them and tells them to start up the machine again. The Cybermen revive completely – the Doctor's helpless to stop it."* (Nigel G. Harriot, Lancaster)
>
> *"There were these semi-frosted coffins – they looked like glass – which the Cybermen smashed open. It was frightening – I hid behind the couch, I'm sure everyone did."* (Malcolm Cunning, Scotland)
>
> *"I found the Cybermen more frightening than the Daleks. That moment when you saw those great Cyber-arms crashing through the tombs, it was so striking. Worse, they seemed more dangerous because they were groggy and out of control."* (Peter Darvill-Evans, Target Books Editor)

More than any other scene, the first emergence of the Cybermen and their plans to cybernise the explorers evoke strong memories. It's soon apparent that the rooms above were a deadly trap to trick humans, clever enough to become Cybermen, into releasing the creatures. Kleig, seeking to use the Cybermen for the Brotherhood of Logicians is a willing tool.

Photo: Julian Vince

> *"I vividly remember the Cybermen bursting out of their freezer units. One of the heroes* [Toberman] *runs away and a Cyberman grabs his foot as he's climbing the ladder to escape."* (Andrew Beech, London)

After Kaftan is stunned by a Cybermat, the ship's crew return to the entrance hall and re-open the hatch to the tombs. The explorers are rescued by Captain Hopper and crew members, leaving Toberman and Kleig to their fates.

> *"I have fond memories of the Cyberman vainly trying to prevent the closure of the hatch after he had chased the expeditionary party up the ladder. At the time, and for some years afterwards, I was fascinated by all monsters with greater than human strength. All the classic horror film monsters possessed this attribute, but from that moment, the Cybermen became the epitome of superhuman physical power for me. The pleasurable terror at the thought that the hatch might not close, and then the supreme satisfaction/disappointment when the Cyberman was forced down the ladder . . . very few things in Doctor Who have equalled that. I doubt it would have quite the same effect on me now, mind you!"* (Tim Pieraccini, Felixstowe)

THE CYBERMATS

Kleig escapes to the hatch, but Toberman is prepared for cybernisation. The Doctor lets Kleig up, and both he and Kaftan are put in the weapons room, under 'arrest'. Trapped below ground level, the Cybermen are ordered to return to their hibernation units to conserve power, while the Cybermats are despatched to deal with the explorers.

"The Cybermats scared me, scuttling about," recalls comics writer Grant Morrison. Trapped in their tombs, the Cyber Controller orders these robotic creatures to be despatched to deal with the intruders.

"I wanted a Cybermat for a pet," says artist SMS. *"They were like silver fish, with red eyes."*

"They were cute – they reminded me of the terror fish in Stingray," adds Nigel Harriot. Other readers agreed that they would have made a good toy. They were a very deadly toy.

> *"I remember most clearly a scene where the Doctor and company are under siege by Cybermats, and the Doctor has laid some sort of cable around the group to prevent them from advancing."* (David Wilkinson, Clifton)

The Doctor deals with this menace, shorting out the Cybermats. *"You might say they've had a complete – er, metal breakdown,"* says the Doctor. By then, Kleig and Kaftan have escaped their prison in the weapons room. The party are well aware of Kleig and Kaftan's allegiance to the Brotherhood of Logicians. The Cyber Controller is released and revitalised, escaping a clumsy trap hastily put together by the Doctor and Jamie by tying cables around the revitalisation unit.

Toberman is revealed as a partially cybernised creature. Kaftan is killed and the Cyber Controller and Toberman fight, Toberman having been shocked back to humanity by the death of his mistress. Toberman wins and the Doctor, Jamie and he re-enter the tombs.

Kleig dies, killed by a Cyberman when the Doctor seeks to freeze the biomechanoids in their tombs once more. Toberman fights another Cyberman, ripping it to pieces – the "crazy foam" incident.

In the final scenes, the Doctor seeks to close the doors and reactivate the electric trap which killed the crewman in the first episode. As he does so the Cyber Controller revives and with the help of some handy wooden logs, the Doctor and Jamie struggle to close the doors to the city before the Cyber Controller escapes.

> *"Toberman was such a nice name. He was coloured which was unusual to me – there weren't many coloured kids in our school at the time. He sacrificed himself at the end which had a big affect. He was quite a sympathetic character."* (Lee Sullivan)

TALKBACK AND THE PRODUCTION

When the story came to an end, the Cybermen apparently finished once more, there was a lot of criticism of the level of violence in the show. *"We had a letter from a distraught mother who was complaining that her little boy had been scared to death by the Cybermen,"* remembers the then Producer, Peter Bryant. The reaction to the creatures wasn't surprising – half the population, including this writer, was scared to death of them, from their debut in *Tenth Planet* onwards.

Peter had an instant cure however. *"When we next did a Cybermen story* (The Wheel in Space) *I got her to bring him down to the studio. He came in and saw a Cyberman without it's mask and the problem was over. In fact he didn't* *want to leave – he wanted to get in the costume!"*

But that wouldn't have pleased everyone. The fight between Toberman and the Cybermen, with Toberman ripping the chest units off them, the creatures falling to the floor amid electronic groans and spurting fluids and foam – it was all pretty gruesome. *"I remember it was part of a show called* Talkback *with David Coleman,"* recalls artist Lee Sullivan. *"It was the usual Mary Whitehouse arguments that kids were scared of it, it shouldn't be allowed. I was outraged – I liked being scared!"*

"The story was highlighted at the time for its content, along with The Macra Terror," says Bruce Campbell. *"People were saying that with all the "crazy foam" cyber-death, associating it with blood and guts – well, it was too heavy for young children, that was their claim."*

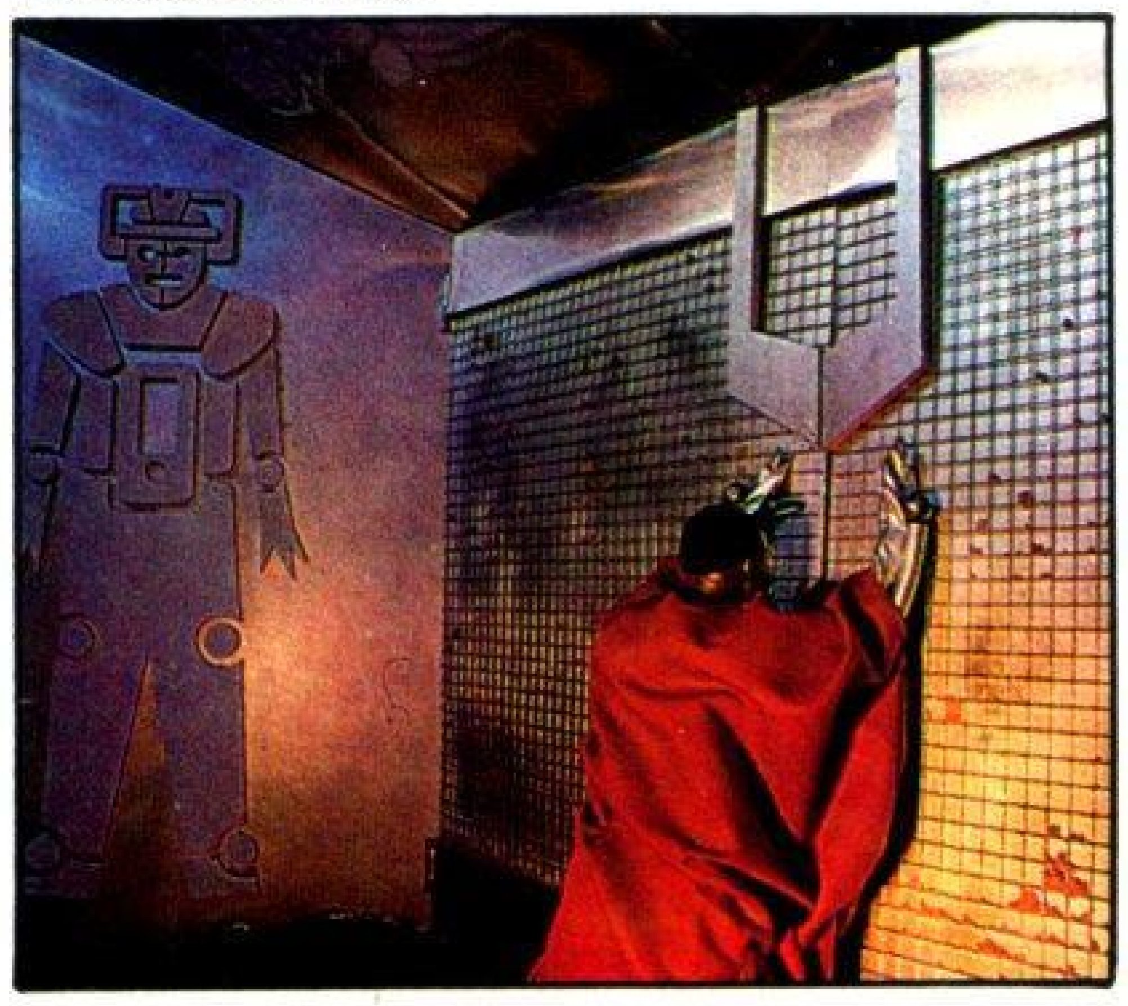
Former Producer Innes Lloyd: *"I really should have taken the full amount of blame along with Peter (Bryant), perhaps even more so because I should have known it would turn out as it did because I commissioned it. Peter and I should have taken the blame though, because it wasn't Kit Pedler's fault."* (Joint writer of the story Kit Pedler was called onto the *Talkback* show at the last minute, when Innes and Peter were unable to appear).

THE STORY – WHAT PEOPLE THOUGHT

> *"This was definitely behind the sofa material and I think it was one of the most disturbing stories of the Troughton era, and quite violent at times. I remember Toberman, half man, half Cyberman, tearing the chest units off baddie Cybermen at one point. It was quite violent but a good story in the classic mould. It's a great pity it no longer exists."* (David Wilkinson, Clifton)
>
> *"I was put off by the Cybermen in* Tenth Planet *– I hid under the table. It's the face, I think – no emotions. When they came back in the Tom Baker period I couldn't believe these were the same creatures."* (Brigid Cherry).

"This is a personal view, but the only Cyberman story that's worked for me in the Eighties is Earthshock," says Stephen James Walker. *"There's the same claustrophobia there that you had in the early stories. The Cybermen are too emotional now – in* Tomb, *their voices were flatter and less emotional. I think it helped that the costumes weren't too elaborate, too fussy. You could believe there were bits of people rotting away inside with that outer shell to keep them alive."*

Photo: Julian Vince



How does the director of this story, Morris Barry, feel now about his work, twenty-two years on from its original transmission?

> *"What a pity that this particular recording has been wiped. On the other hand, perhaps this is just as well; we might find it was not nearly as rivetting as has been thought, like suddenly discovering the actual sword of King Arthur and finding it to be just another rusty old bit of metal with no magic powers . . ."*

It may be that the memory is playing tricks. With no visual record of the story, it's perhaps difficult to re-invoke the fear these creatures, these Cybermen brought into young lives. Certainly, I don't even remember watching this story – like many other readers, *The Tenth Planet* and *The Moonbase* had put me firmly behind the couch (I wouldn't even watch the end of *The Moonbase* – I was completely convinced the Cybermen were going to win, no matter what!). Many readers feel it's difficult to separate memories of the story with material they have read later, and maybe it really isn't the classic it has become, as Morris Barry fears. But then again, perhaps Cyber Leader David Banks leaves us with the best memory of all of this missing story:–

> *"The one image that remains in my mind is the shuffling Cybermat at the end of Episode Four. You think everything's finished and the city's closed. You think the Cybermen have gone back to sleep, forever. Then there's this final shot of a Cybermat, shuffling across the sandy desert on the planet's surface . . ."*

Nostalgia compiled by Paul Travers. Thanks to all who contributed memories. Production notes supplied by Andrew Pixley.

The Tomb of the Cyberman *by Gerry Davis is still on sale as a Target Book. See also the* Cybermen *book by David Banks (come on, would you deny the Cyberleader a polite plug?) and we advise readers to watch out for the Titan Script book of* Tomb, *on sale in August.* **DWM** *archived the story in Issue 54.*

THE TOMB OF THE CYBERMEN
SERIAL MM
CAST

Patrick Troughton *(Doctor Who)* with George Pastell *(Eric Kleig)*, Aubrey Richards *(Professor Parry)*, Cyril Shaps *(John Viner)* and Frazer Hines *(Jamie)*, Deborah Watling *(Victoria)* with Roy Stewart *(Toberman)*, Clive Merrison *(Jim Callum)*, Shirley Cooklin *(Kaftan)*, George Roubicek *(Captain Hopper)*, Alan Johns *(Ted Rogers)*, Bernard Holley *(Peter Haydon)*, Ray Grover *(Crewman)*, Michael Kilgariff *(Cyberman Controller)*; Hans De Vries, Tony Harwood, John Hogan, Richard Kerley, Ronald Lee, Charles Pemberton, Kenneth Seeger, Reg Whitehead *(Cybermen)*; Peter Hawkins *(Cybermen voices)*.

CREDITS

Written by Kit Pedler and Gerry Davis. Title music by Ron Grainer and the BBC Radiophonic Workshop. Story editor: Victor Pemberton. Designer: Michael Johnson. Visual effects: Michaeljohn Harris, Peter Day. Producer: Peter Bryant. Director: Morris Barry.

BROADCAST DETAILS:

EPISODE ONE	2nd September 1967	5.50pm – 6.15pm
EPISODE TWO	9th September 1967	5.50pm – 6.15pm
EPISODE THREE	16th September 1967	5.50pm – 6.15pm
EPISODE FOUR	23rd September 1967	5.50pm – 6.15pm

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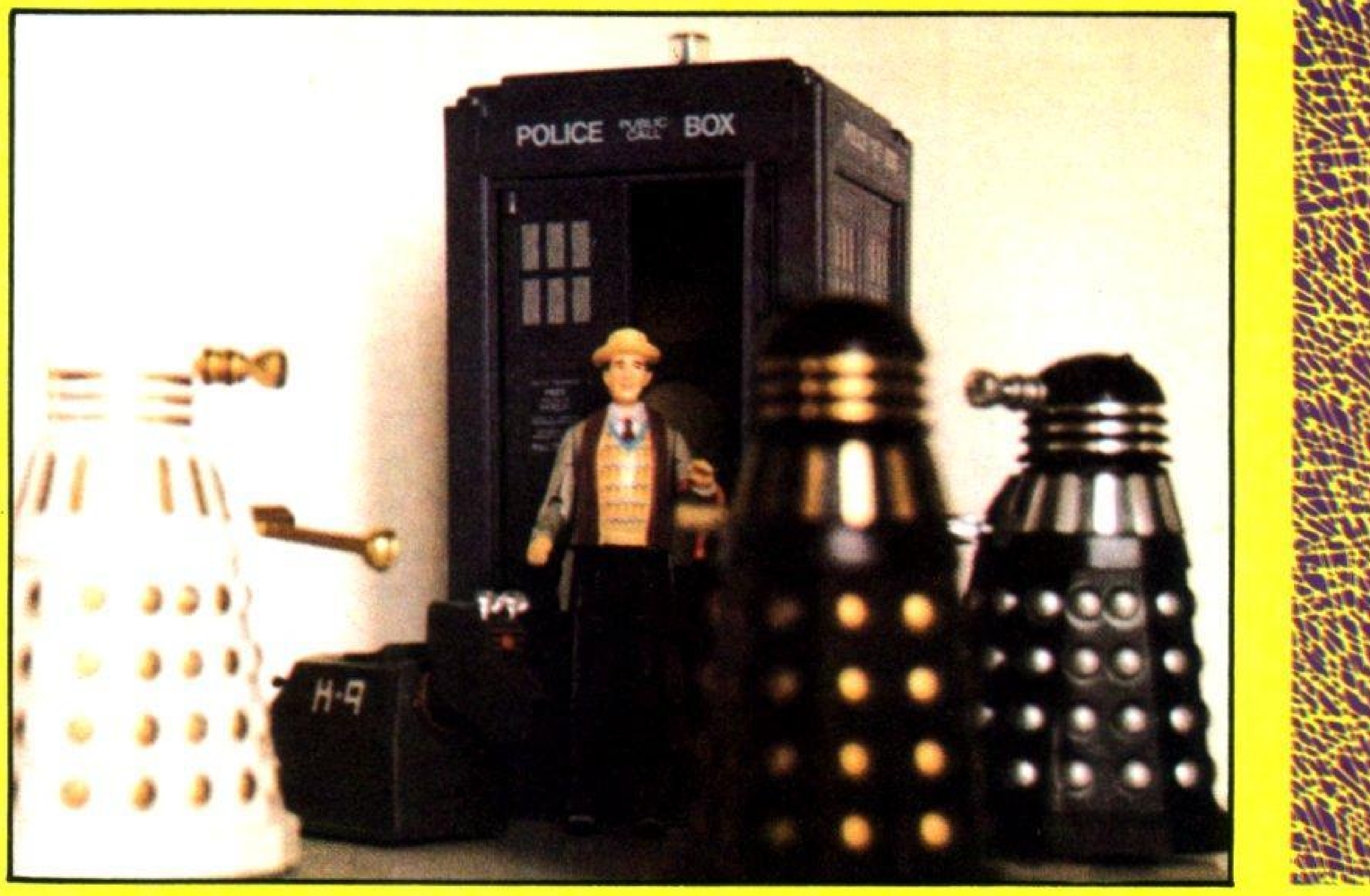

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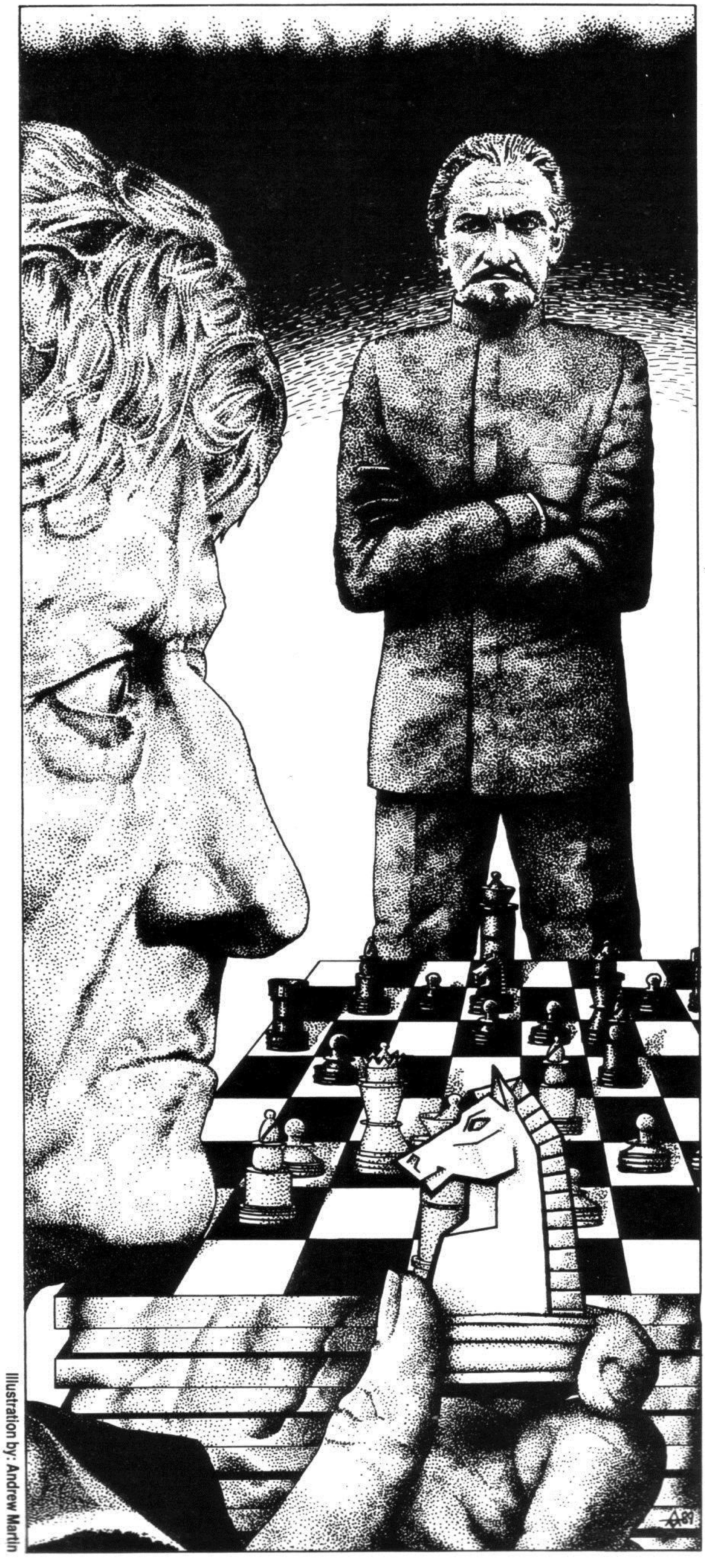


Illustration by: Andrew Martin

The Great Game?

We mark the return of the DWM Forum with a study of the Master, prior to *The Keeper of Traken . . .*

Who could possibly be "an unimaginative plodder" as well as "cunning, resourceful, determined, technologically brilliant", with "highly developed powers of extra sensory perception. A remarkable hypnotist . . ."? The answer is that alien universally known as "The Master", although you'll note that the Third Doctor never addressed him directly in this manner.

In this article I am focussing on the Master (as a "real" character) while he still had the body of a Time Lord. The Master which followed, in the body of an unfortunate Traken with an anagram name, is a different character with less subtle motivations and style. He is another story . . .

As with the Doctor, we currently believe this two-hearted alien is a renegade Time Lord, and has a "real" name which is never even hinted at. There are clues to the background of the Master. We know from another Time Lord, in *Terror of the Autons,* that he was better at some scholastic subjects than the Doctor. It also seems likely that the two of them attended "university" at the same time, and in *The Time Monster* we learned how these students used to disrupt each other's Time experiments.

We have been told that the Doctor stole his TARDIS and left the Time Lords, but the Master's reasons are unknown. Perhaps his feud with the Doctor had already started, or maybe he too was bored with life on Gallifrey. Or perhaps, even then, he was out to cause mayhem, destruction and desired to create his own empire. What we do know is that by the time we saw the Master, his feud with the Doctor was

▶

already in full swing. So much so that the Time Lords felt they should warn the Doctor of the Master's arrival on Earth in *Terror of the Autons*.

But what of this feud? Was the Master really trying, and so consistently failing, to humiliate and kill the Doctor all those many times? Or is it that these two opponents are not what they seem? Perhaps the confrontations we have witnessed have a less obvious motivation.

PLAYING TO WIN?

It is almost as if the Master has never really expected to win, almost as if the encounters with the Doctor are part of some fatal (particularly for bystanders), high-powered game the two of them are playing. When the Master arrives on Earth in *Terror of the Autons* he has already done his homework about the planet. He knows about the Nestene invasion plan, and all sorts of details even down to the seemingly unimportant detail of knowing circus owner Luigi Rossini's real name. This does seem like a lot of trouble for the Master to go to for his grand plan involving a whole planet.

All seems to be going well for him in that first story, until at the last moment the Doctor points out that the Nestenes will no doubt destroy him as well. This may have been likely, but it was probably just as likely that the Master would have reached the safety of his TARDIS. Why did he agree to help the Doctor defeat the Nestenes so quickly? Simple. This round of the game had been won by the Master getting the Nestenes to Earth. It was time to move on to round two.

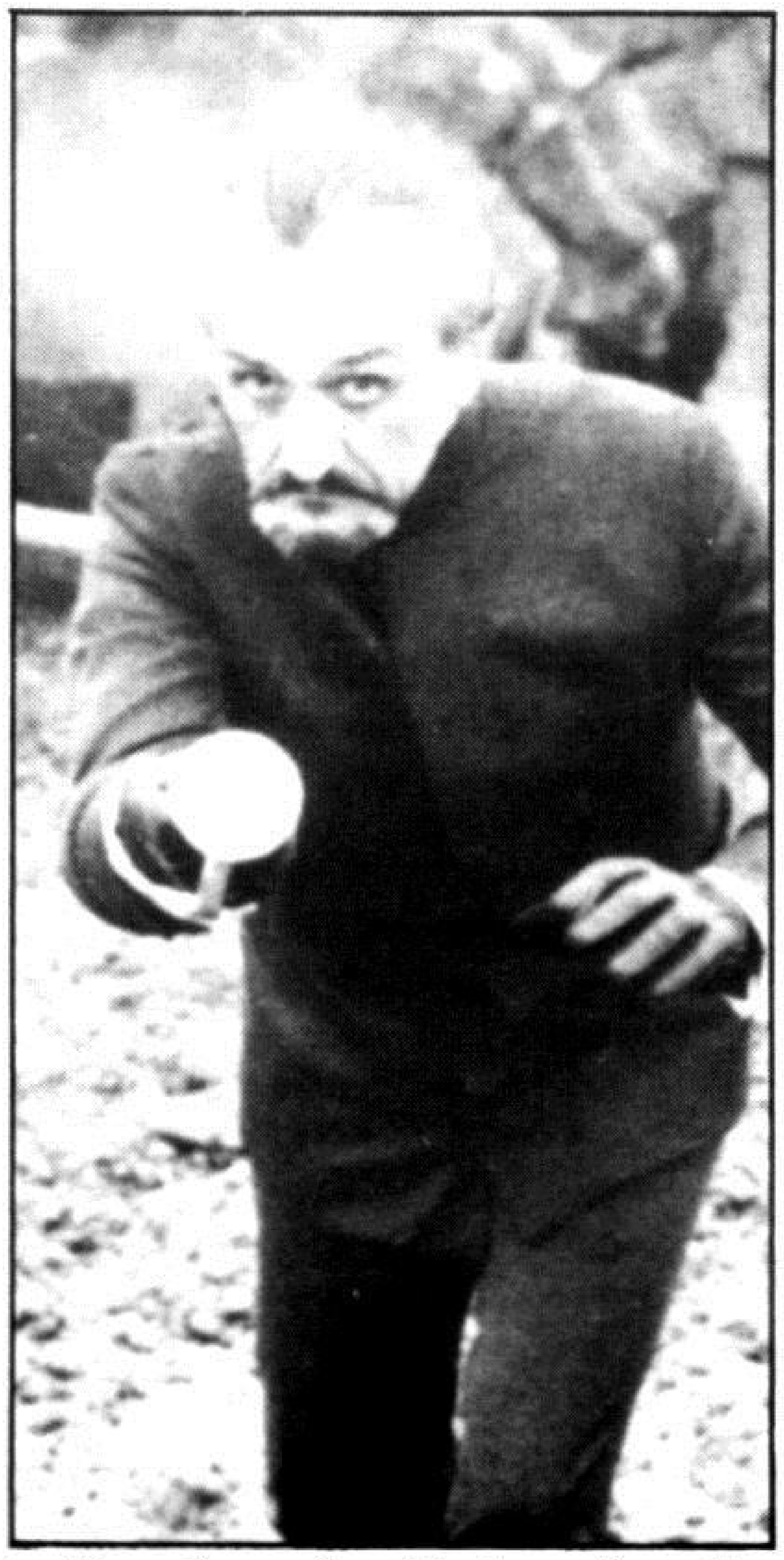
An indication of this is the mind parasite which the Master had in his TARDIS. This must have been in his possession before *Terror of the Autons* because he was trapped on Earth after that (by the Doctor, anticipating the next stage of the game?). Perhaps this creature was originally intended for some other scheme, but it's unlikely that even the Master would want such a creature in his TARDIS for very long. Again in *The Mind of Evil* the Doctor has to help the Master; the game with the deadly creature goes too far, endangering both of them. The Doctor's been in danger before, but we all know he has an amazingly charmed life – or is it lives?

THE CLAWS OF AXOS

In *The Claws of Axos* the Master brings Axos to Earth. Ostensibly this is to enable Axos to destroy Earth, but the Master also needs the Doctor to get him out of trouble. Once more they are working together as the plot unfolds. They don't trust each other one bit, and it *is* the Doctor who double-crosses the Master and Axos. The rules of the game seem to include neither the Master nor the Doctor winning in the end, but permitting many casualties and fatalities on the way.

Then comes *Colony in Space* and the Master is off on another planet, with the Doctor still in exile on Earth. How does the Master make sure the Doctor is involved? Easy. He steals the files on the weapon from the Time Lords, and, note with this, he does not, like most criminals, simply make a copy so that no-one will know he's got them. No, he makes sure the Time Lords realise he's seen the files (whether on tv or in the book), and so the Time Lords play right into his hands and send the Doctor along.

Naturally during the story there are the usual "Master trying to kill the Doctor" sequences, but when it comes to the climax the Master offers the Doctor a partnership in ruling the Cosmos! Suddenly all past animosities vanish and there's the chance of continuing their supposed original friendship. Of course the Doctor says "No", and the game continues . . .



In *The Dæmons* the game changes, mainly because of the intervention of Jo Grant, an unexpected factor. The Master has called up Azal, the last of a super-race, and he wants its power, which he already seems very good at tapping. Just when Azal seems to be about to kill the Doctor, Jo literally steps in and supposedly saves the day. But this time the Master does not get away. The Doctor's none too happy, saying that he would have thought of some way to stop Azal at the last moment (which he's so often done before). Jo asks what, and the Doctor decides not to let her in on the game, leaving her to think she "did the right thing".

So now the Master is actually a prisoner of humans! This is not much of a problem, though, because the Master, prepared for all sorts of defeats, knows of the Sea Devils and has a plan to revive them. By the end of the adventure he and the Doctor have succeeded jointly in killing the whole Sea Devil colony nearby and found a way for the Master to escape.

THE TIME MONSTER

But the Master does not vanish for long. No, he's soon back with his most dangerous plan, and one which must *not* be allowed to succeed. So the best place to conduct his experiments is almost right under the Doctor's nose – on Earth, in England. The Master may shake things up a bit – destroying Atlantis on the way – but the Doctor is bound to stop him. In fact the Master is almost taken out of the game by Kronos, but in a strange piece of unconvincing against-the-character acting he pretends to beg the Doctor for help, in front of Kronos. Naturally, the Doctor agrees and the Master promptly escapes.

Next stop is *Frontier in Space*. Here the Master sees his old friend is stuck in prison and not only saves him but also his Companion, Jo. The Master then whisks the duo off to his secret base where the true enemy is revealed, saving the Doctor's life by telling the Daleks the Doctor should witness the destruction of Earth before his death. (Of course the Doctor's already seen it, under different conditions, in *The Space Ark*). The Master could just as easily have left the Doctor on the Moon to witness the Earth's destruction, and still let him know that he was behind the War! At the end of the story the Master is defeated by a simple ruse, thus enabling the Doctor to chase the Daleks.

Finally, there's *The Deadly Assassin* where the Master has supposedly reached the end of his existence. Of course, it would be very easy to steal all the required commands to gain access to the power of Rassilon – too easy. The Master must involve the Doctor and so effectively sends him an invitation to the event. Up pops the Doctor, wanders around a Gallifrey strangely ignorant of the Master, and then saves the planet, but not before the Master has absorbed enough energy to keep his body going.

The game continues – changing as it moves on. The stakes will be raised from the lowest to the ultimate – the Universe, which might only just survive the conflict. . .

Article by Jan Vincent-Rudzki, Assistant Editor of*Starburst *Magazine

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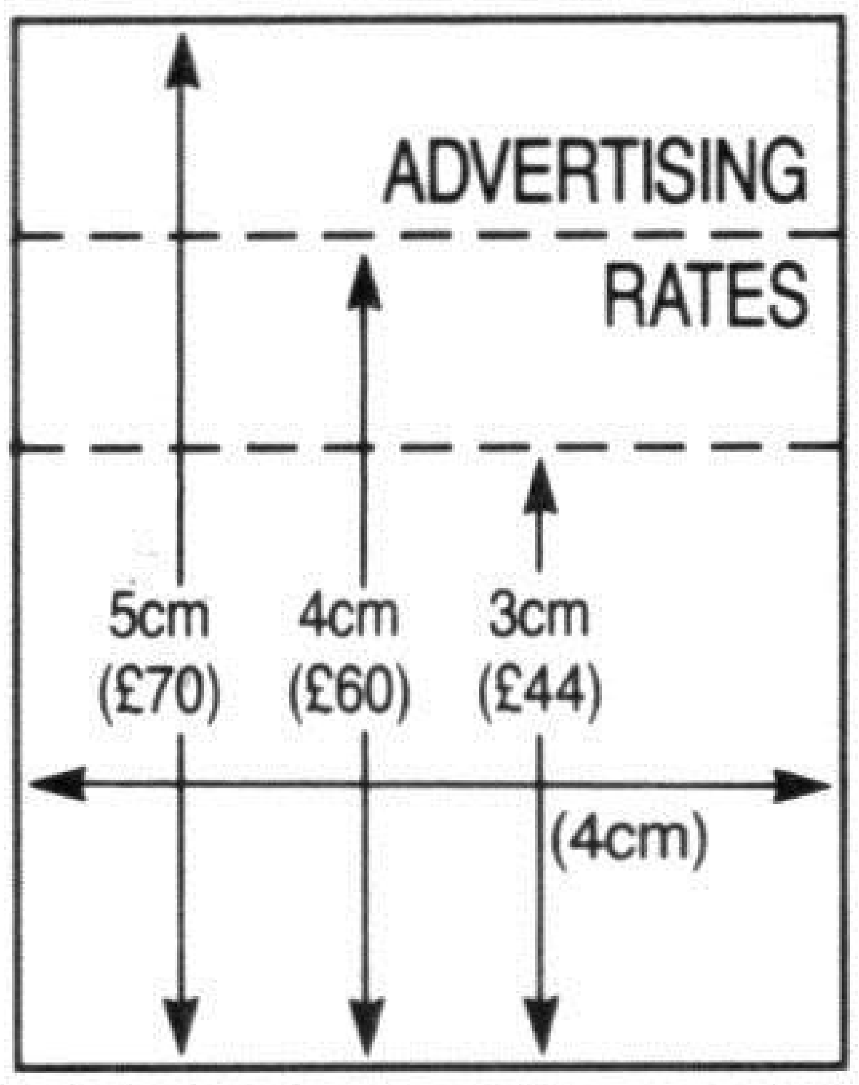

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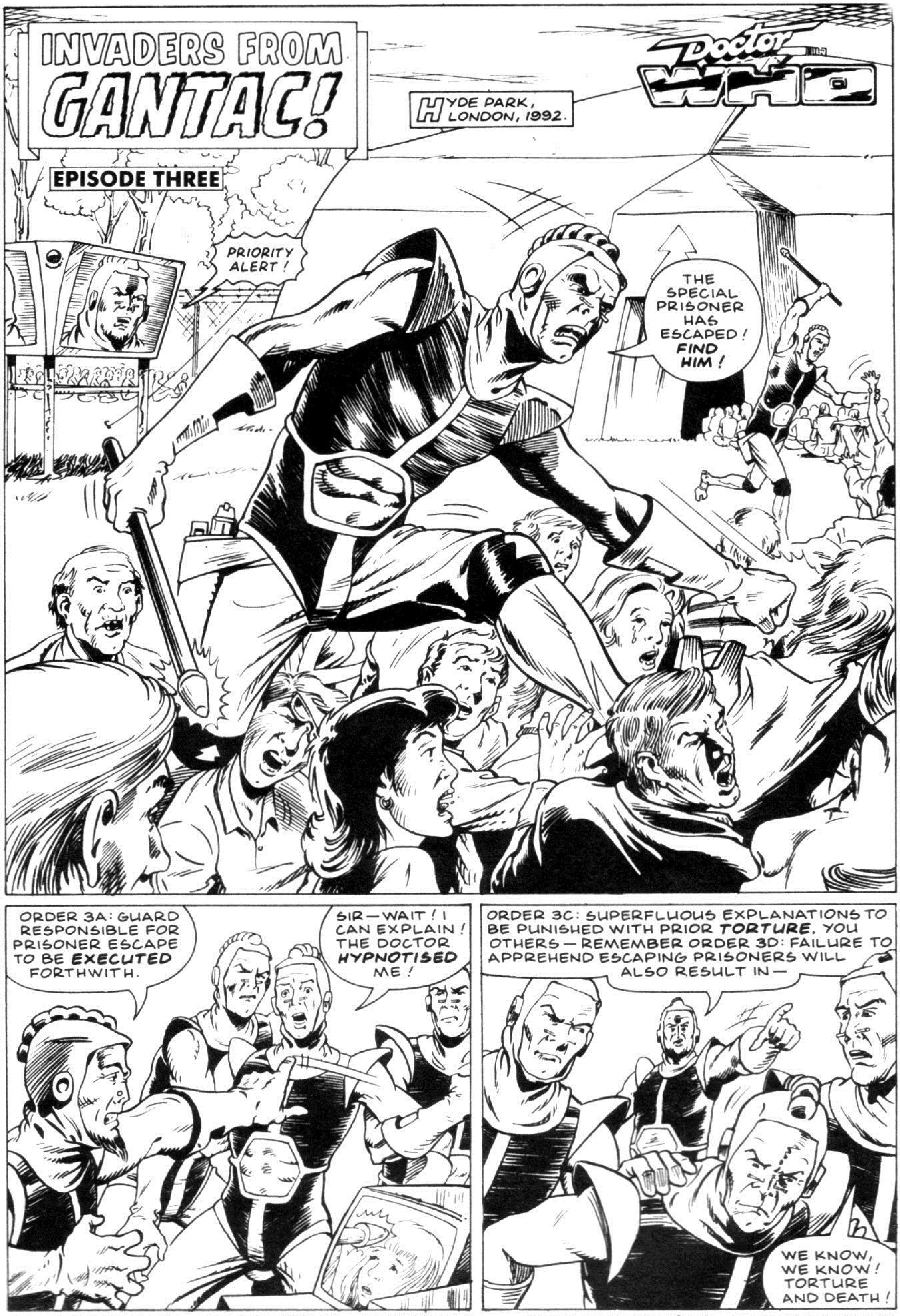
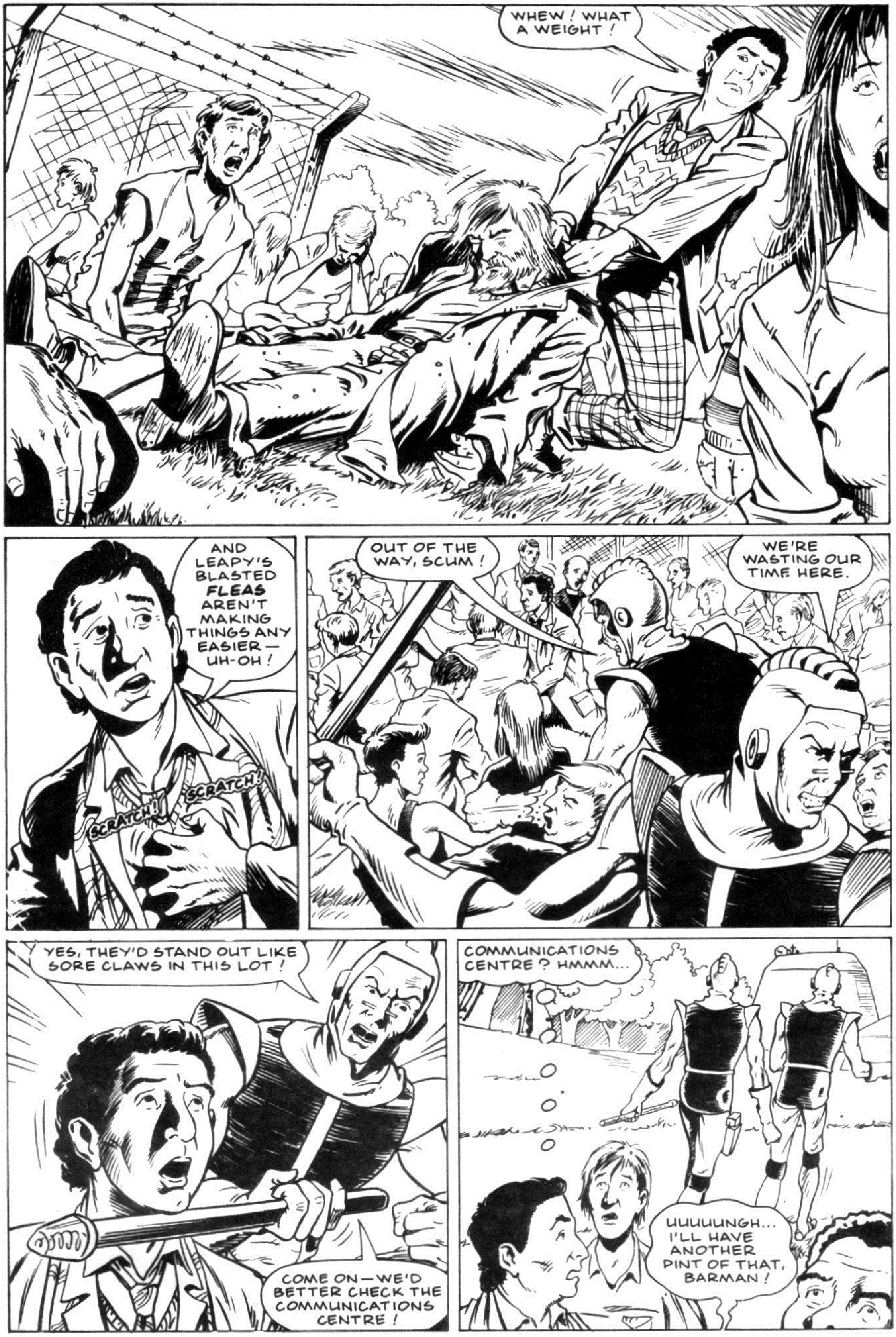
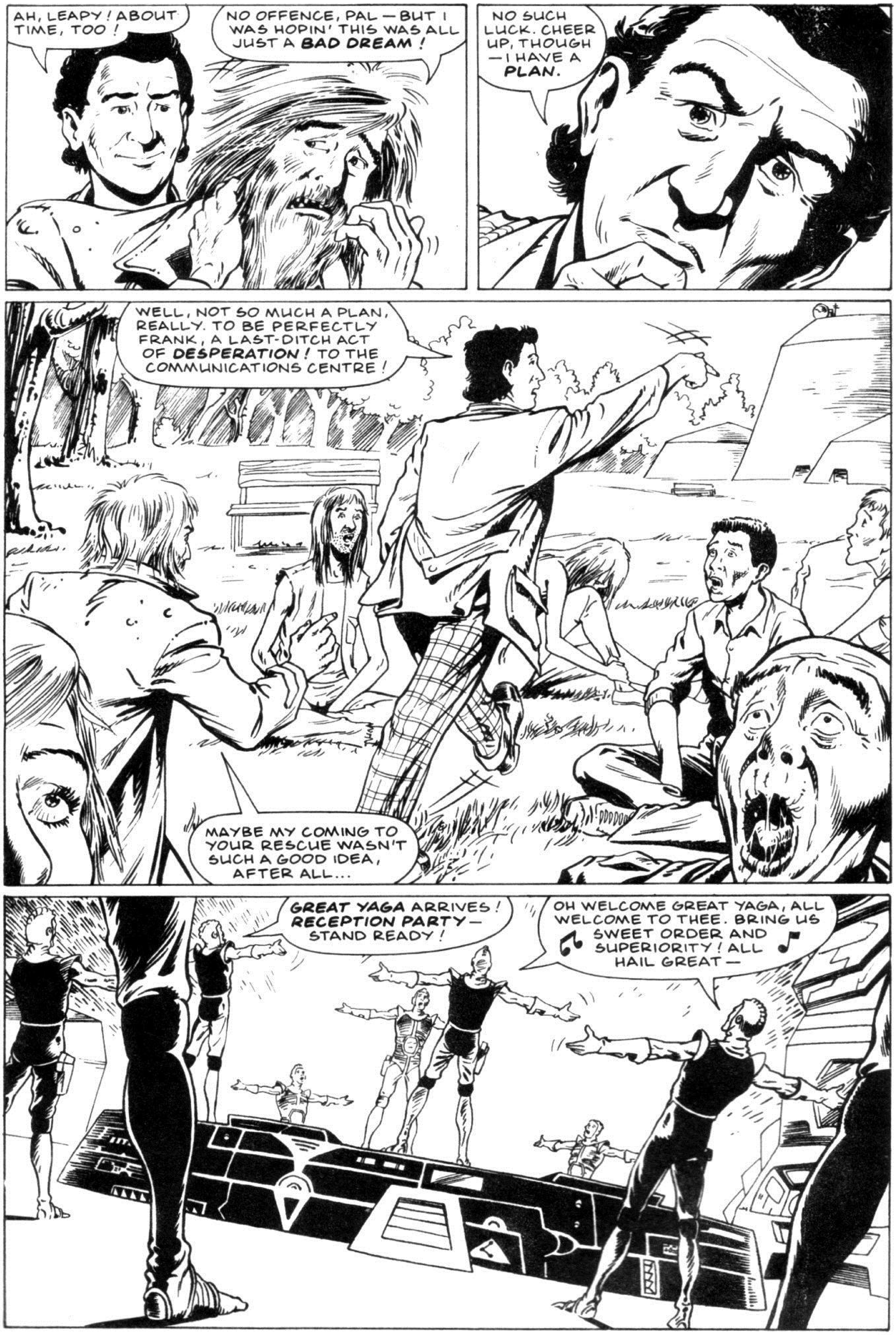
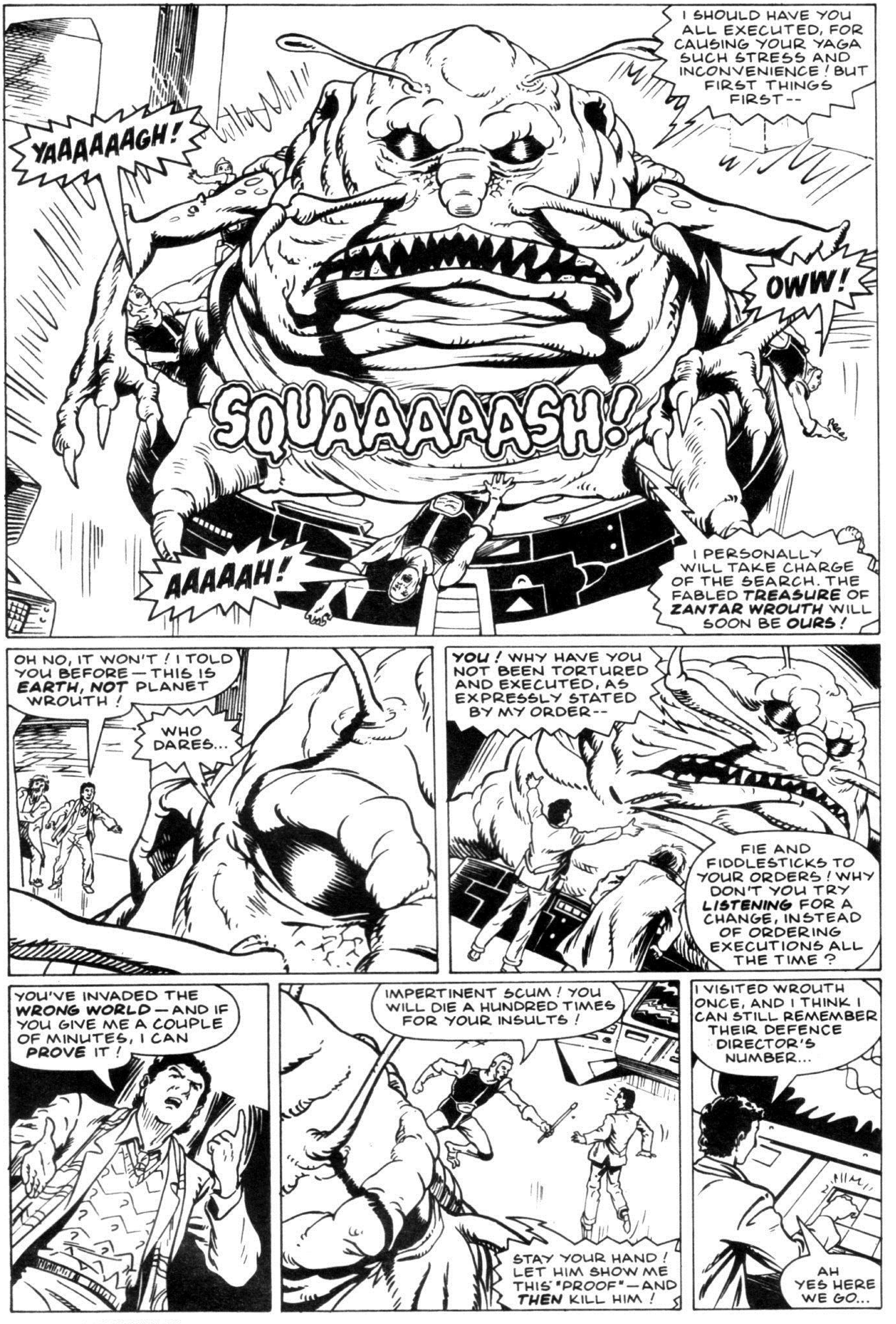
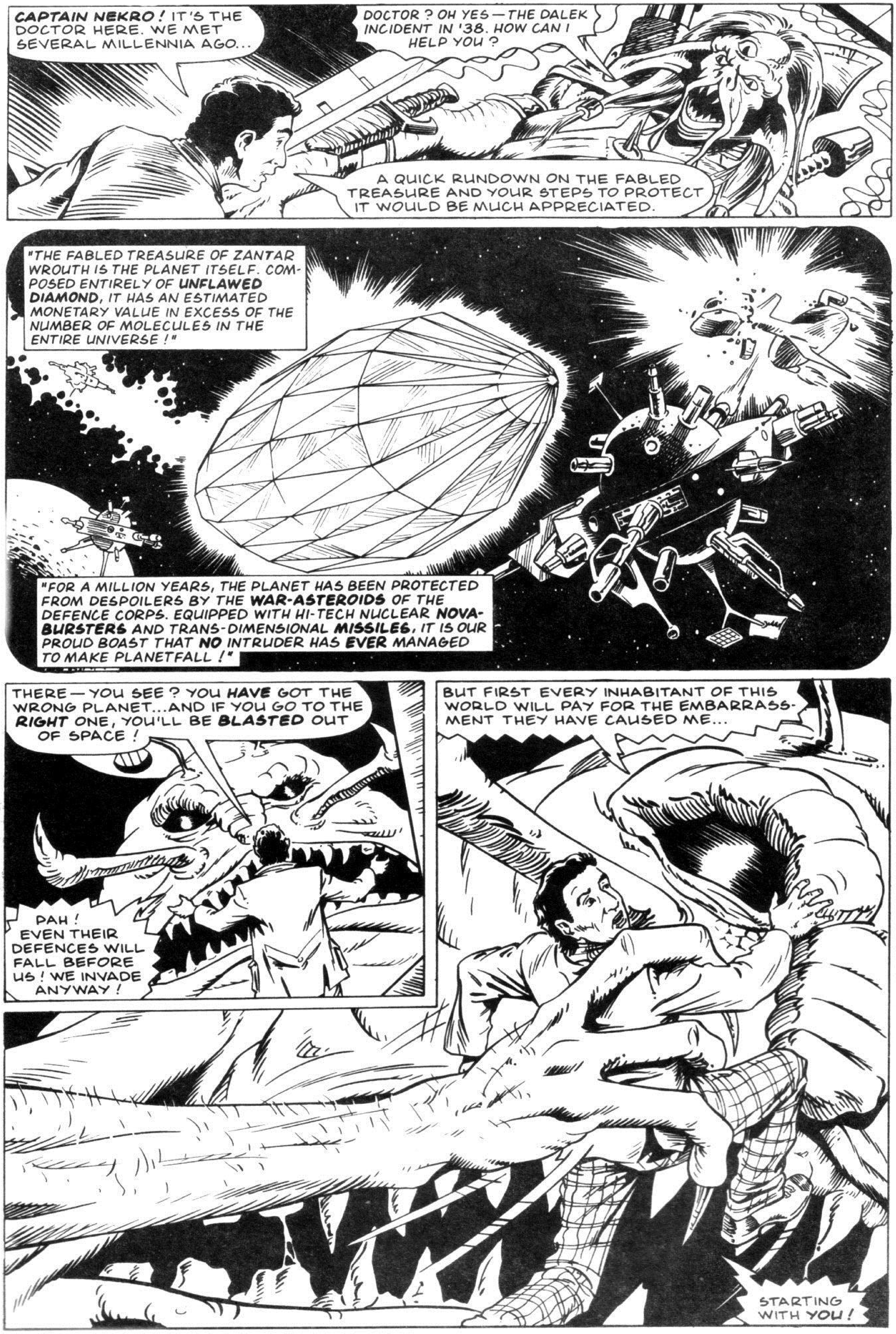

INVADERS FROM GANTAC!
EPISODE THREE
Doctor Who
HYDE PARK, LONDON, 1992.
PRIORITY ALERT!
THE SPECIAL PRISONER HAS ESCAPED! FIND HIM!
ORDER 3A: GUARD RESPONSIBLE FOR PRISONER ESCAPE TO BE EXECUTED FORTHWITH.
SIR—WAIT! I CAN EXPLAIN! THE DOCTOR HYPNOTISED ME!
ORDER 3C: SUPERFLUOUS EXPLANATIONS TO BE PUNISHED WITH PRIOR TORTURE. YOU OTHERS—REMEMBER ORDER 3D: FAILURE TO APPREHEND ESCAPING PRISONERS WILL ALSO RESULT IN—
WE KNOW, WE KNOW! TORTURE AND DEATH!

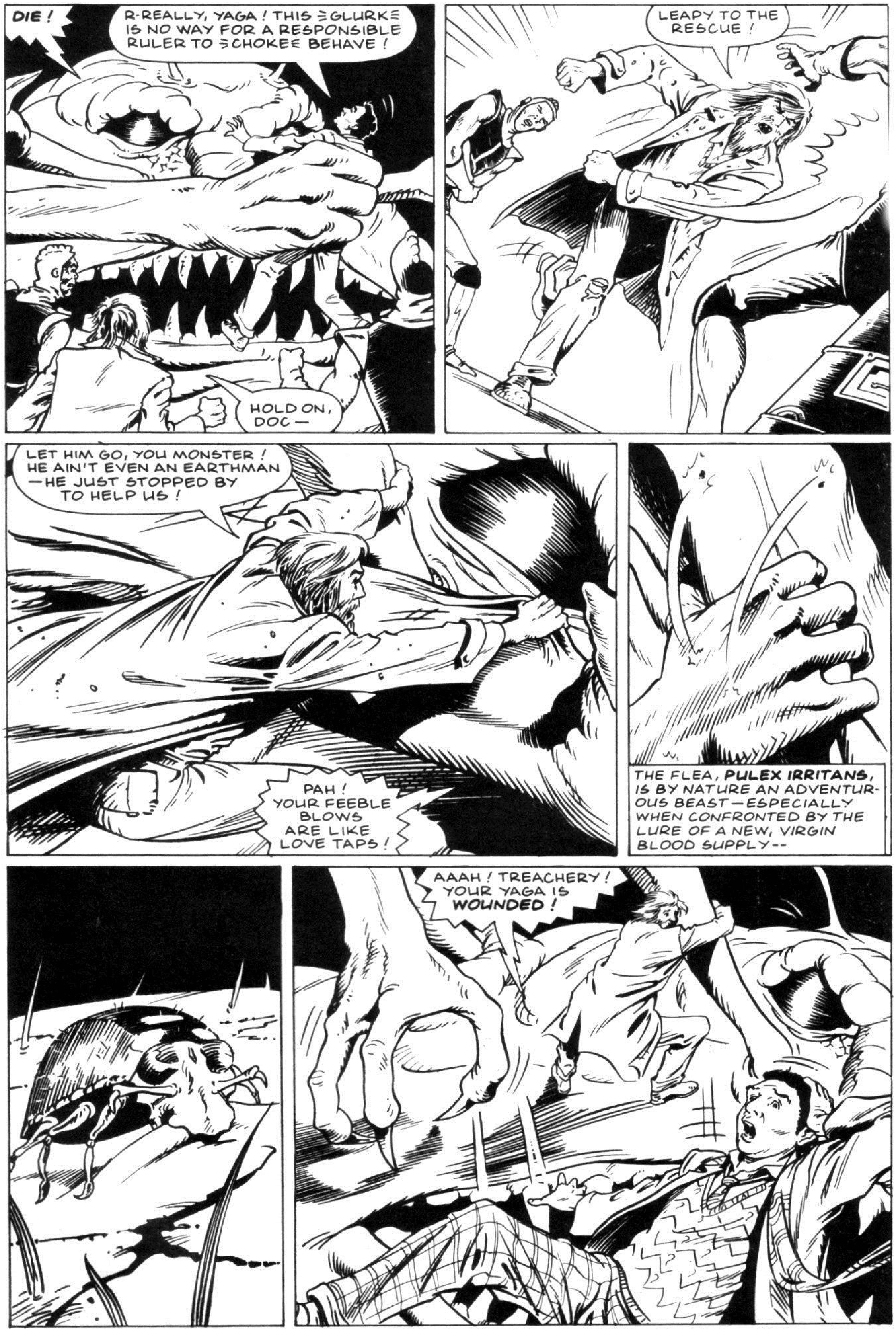
Script: **ALAN GRANT** Art: **MARTIN GRIFFITHS** and **CAM SMITH** Letters: **GORDON ROBSON** Editor: **RICHARD STARKINGS**

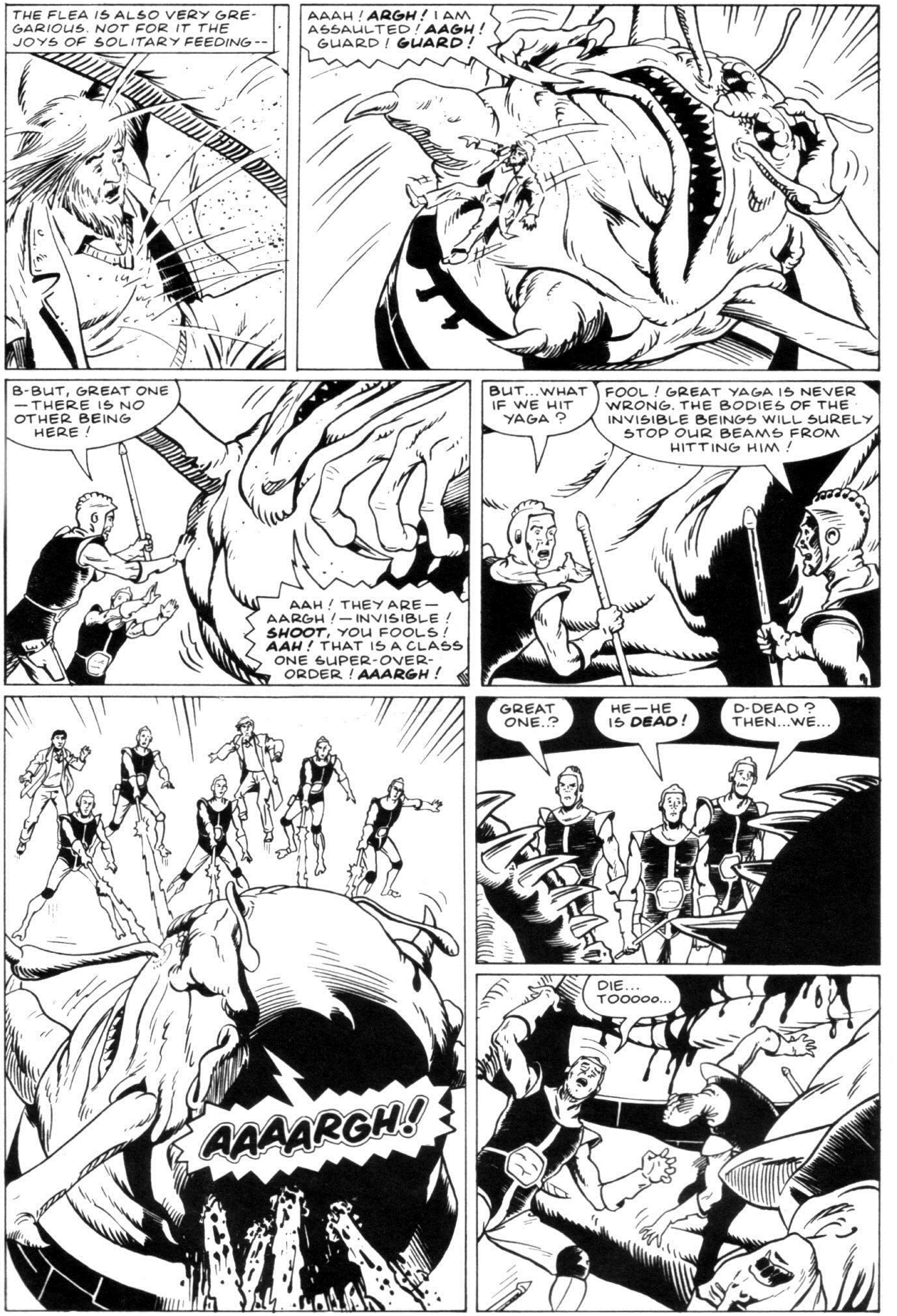

WHEW! WHAT A WEIGHT!
AND LEAPY'S BLASTED **FLEAS** AREN'T MAKING THINGS ANY EASIER — UH-OH!
SCRATCH!
SCRATCH!
OUT OF THE WAY, SCUM!
WE'RE WASTING OUR TIME HERE.
YES, THEY'D STAND OUT LIKE SORE CLAWS IN THIS LOT!
COME ON — WE'D BETTER CHECK THE COMMUNICATIONS CENTRE!
COMMUNICATIONS CENTRE? HMMM...
UUUUUNGH... I'LL HAVE ANOTHER PINT OF THAT, BARMAN!

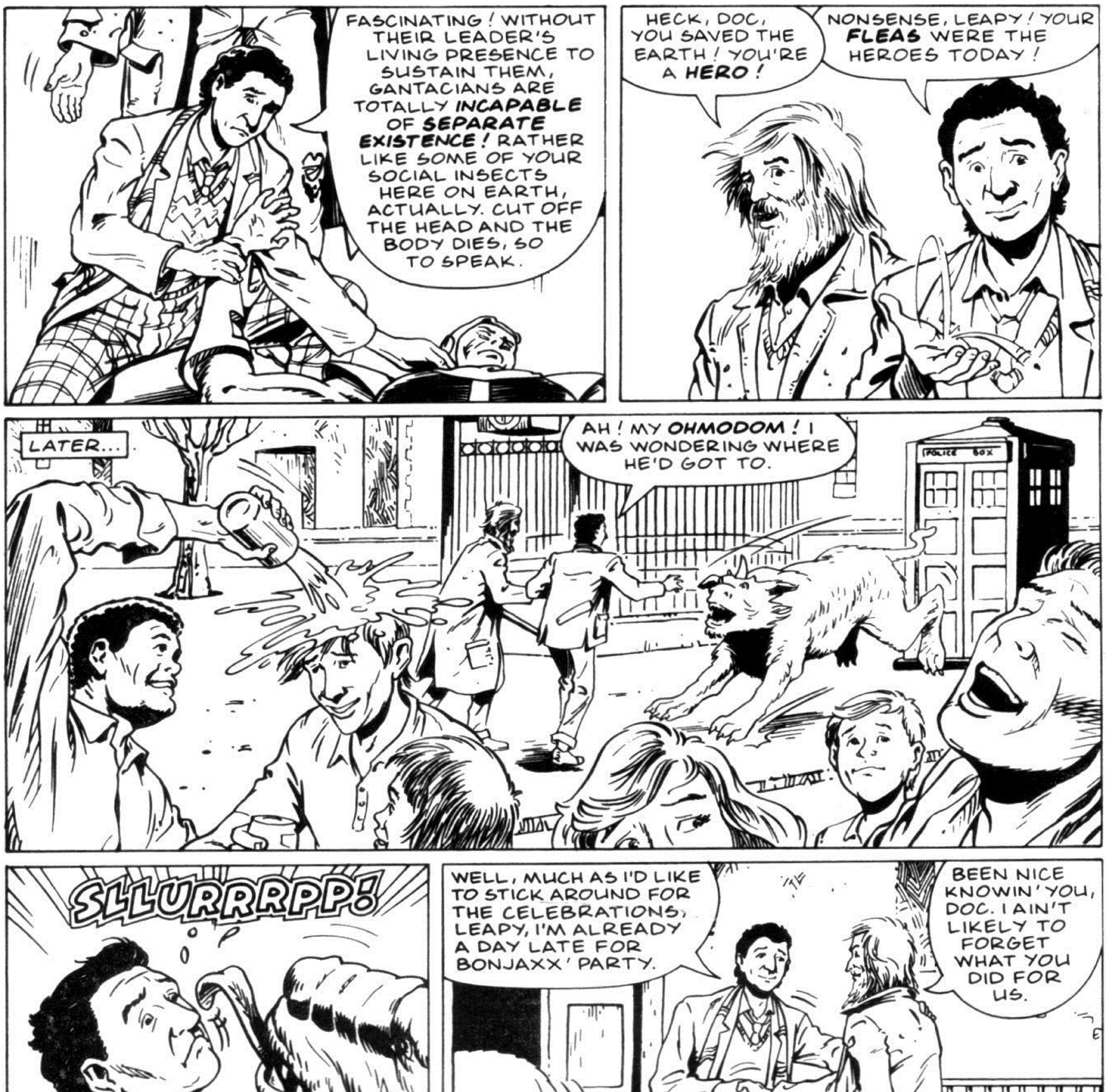

AH, LEAPY! ABOUT TIME, TOO!
NO OFFENCE, PAL — BUT I WAS HOPIN' THIS WAS ALL JUST A **BAD DREAM**!
NO SUCH LUCK. CHEER UP, THOUGH — I HAVE A **PLAN**.
WELL, NOT SO MUCH A PLAN, REALLY. TO BE PERFECTLY FRANK, A LAST-DITCH ACT OF **DESPERATION**! TO THE COMMUNICATIONS CENTRE!
MAYBE MY COMING TO YOUR RESCUE WASN'T SUCH A GOOD IDEA, AFTER ALL...
GREAT YAGA ARRIVES! **RECEPTION PARTY** — STAND READY!
OH WELCOME GREAT YAGA, ALL WELCOME TO THEE. BRING US SWEET ORDER AND SUPERIORITY! ALL HAIL GREAT —


I SHOULD HAVE YOU ALL EXECUTED, FOR CAUSING YOUR YAGA SUCH STRESS AND INCONVENIENCE! BUT FIRST THINGS FIRST--
YAAAAAAGH!
OWW!
SQUAAAAAASH!
AAAAAH!
I PERSONALLY WILL TAKE CHARGE OF THE SEARCH. THE FABLED TREASURE OF ZANTAR WROUTH WILL SOON BE OURS!
OH NO, IT WON'T! I TOLD YOU BEFORE — THIS IS EARTH, NOT PLANET WROUTH!
WHO DARES...
YOU! WHY HAVE YOU NOT BEEN TORTURED AND EXECUTED, AS EXPRESSLY STATED BY MY ORDER--
FIE AND FIDDLESTICKS TO YOUR ORDERS! WHY DON'T YOU TRY LISTENING FOR A CHANGE, INSTEAD OF ORDERING EXECUTIONS ALL THE TIME?
YOU'VE INVADED THE WRONG WORLD — AND IF YOU GIVE ME A COUPLE OF MINUTES, I CAN PROVE IT!
IMPERTINENT SCUM! YOU WILL DIE A HUNDRED TIMES FOR YOUR INSULTS!
STAY YOUR HAND! LET HIM SHOW ME THIS "PROOF" — AND THEN KILL HIM!
I VISITED WROUTH ONCE, AND I THINK I CAN STILL REMEMBER THEIR DEFENCE DIRECTOR'S NUMBER...
AH YES HERE WE GO...


CAPTAIN NEKRO! IT'S THE DOCTOR HERE. WE MET SEVERAL MILLENNIA AGO...
DOCTOR? OH YES—THE DALEK INCIDENT IN '38. HOW CAN I HELP YOU?
A QUICK RUNDOWN ON THE FABLED TREASURE AND YOUR STEPS TO PROTECT IT WOULD BE MUCH APPRECIATED.
"THE FABLED TREASURE OF ZANTAR WROUTH IS THE PLANET ITSELF. COMPOSED ENTIRELY OF UNFLAWED DIAMOND, IT HAS AN ESTIMATED MONETARY VALUE IN EXCESS OF THE NUMBER OF MOLECULES IN THE ENTIRE UNIVERSE!"
"FOR A MILLION YEARS, THE PLANET HAS BEEN PROTECTED FROM DESPOILERS BY THE WAR-ASTEROIDS OF THE DEFENCE CORPS. EQUIPPED WITH HI-TECH NUCLEAR NOVA-BURSTERS AND TRANS-DIMENSIONAL MISSILES, IT IS OUR PROUD BOAST THAT NO INTRUDER HAS EVER MANAGED TO MAKE PLANETFALL!"
THERE—YOU SEE? YOU HAVE GOT THE WRONG PLANET...AND IF YOU GO TO THE RIGHT ONE, YOU'LL BE BLASTED OUT OF SPACE!
PAH! EVEN THEIR DEFENCES WILL FALL BEFORE US! WE INVADE ANYWAY!
BUT FIRST EVERY INHABITANT OF THIS WORLD WILL PAY FOR THE EMBARRASSMENT THEY HAVE CAUSED ME...
STARTING WITH YOU!


DIE!
R-REALLY, YAGA! THIS ≡GLURK≡ IS NO WAY FOR A RESPONSIBLE RULER TO ≡CHOKE≡ BEHAVE!
HOLD ON, DOC —
LEAPY TO THE RESCUE!
LET HIM GO, YOU MONSTER! HE AIN'T EVEN AN EARTHMAN — HE JUST STOPPED BY TO HELP US!
PAH! YOUR FEEBLE BLOWS ARE LIKE LOVE TAPS!
THE FLEA, **PULEX IRRITANS**, IS BY NATURE AN ADVENTUROUS BEAST — ESPECIALLY WHEN CONFRONTED BY THE LURE OF A NEW, VIRGIN BLOOD SUPPLY--
AAAH! TREACHERY! YOUR YAGA IS **WOUNDED**!


THE FLEA IS ALSO VERY GREGARIOUS. NOT FOR IT THE JOYS OF SOLITARY FEEDING--
AAAH! ARGH! I AM ASSAULTED! AAGH! GUARD! GUARD!
B-BUT, GREAT ONE —THERE IS NO OTHER BEING HERE!
AAH! THEY ARE— AARGH!—INVISIBLE! SHOOT, YOU FOOLS! AAH! THAT IS A CLASS ONE SUPER-OVER-ORDER! AAARGH!
BUT...WHAT IF WE HIT YAGA?
FOOL! GREAT YAGA IS NEVER WRONG. THE BODIES OF THE INVISIBLE BEINGS WILL SURELY STOP OUR BEAMS FROM HITTING HIM!
AAAARGH!
GREAT ONE..?
HE—HE IS DEAD!
D-DEAD? THEN...WE...
DIE... TOOOOO...


FASCINATING! WITHOUT THEIR LEADER'S LIVING PRESENCE TO SUSTAIN THEM, GANTACIANS ARE TOTALLY **INCAPABLE** OF **SEPARATE EXISTENCE!** RATHER LIKE SOME OF YOUR SOCIAL INSECTS HERE ON EARTH, ACTUALLY. CUT OFF THE HEAD AND THE BODY DIES, SO TO SPEAK.
HECK, DOC, YOU SAVED THE EARTH! YOU'RE A **HERO**!
NONSENSE, LEAPY! YOUR **FLEAS** WERE THE HEROES TODAY!
LATER...
AH! MY **OHMODOM**! I WAS WONDERING WHERE HE'D GOT TO.
POLICE BOX
SLLURRRRPP!
GOOD TO SEE YOU TOO, BOY!
WELL, MUCH AS I'D LIKE TO STICK AROUND FOR THE CELEBRATIONS, LEAPY, I'M ALREADY A DAY LATE FOR BONJAXX' PARTY.
BEEN NICE KNOWIN' YOU, DOC. I AIN'T LIKELY TO FORGET WHAT YOU DID FOR US.
I'D LIKE TO GIVE YOU SOMETHIN' TO REMEMBER ME BY — BUT YOU KNOW HOW IT IS. TRAMPS AIN'T GOT MUCH THEY CAN GIVE AWAY.
OH, BUT YOU'VE ALREADY GIVEN ME MORE THAN ENOUGH, LEAPY—
MUCH MORE THAN ENOUGH!
SCRATCH!
SCRATCH!
VWORP!
VWORP!
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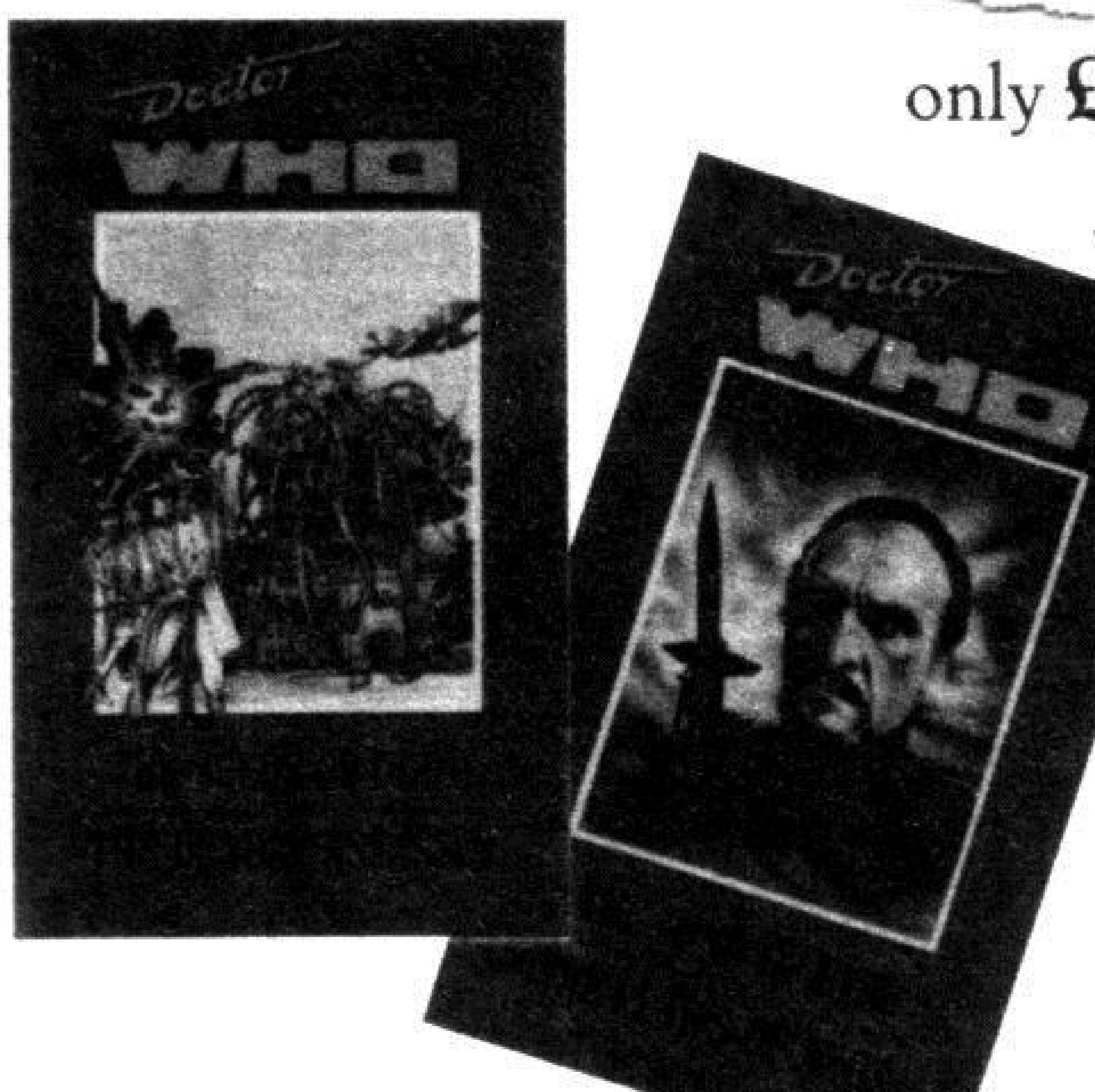

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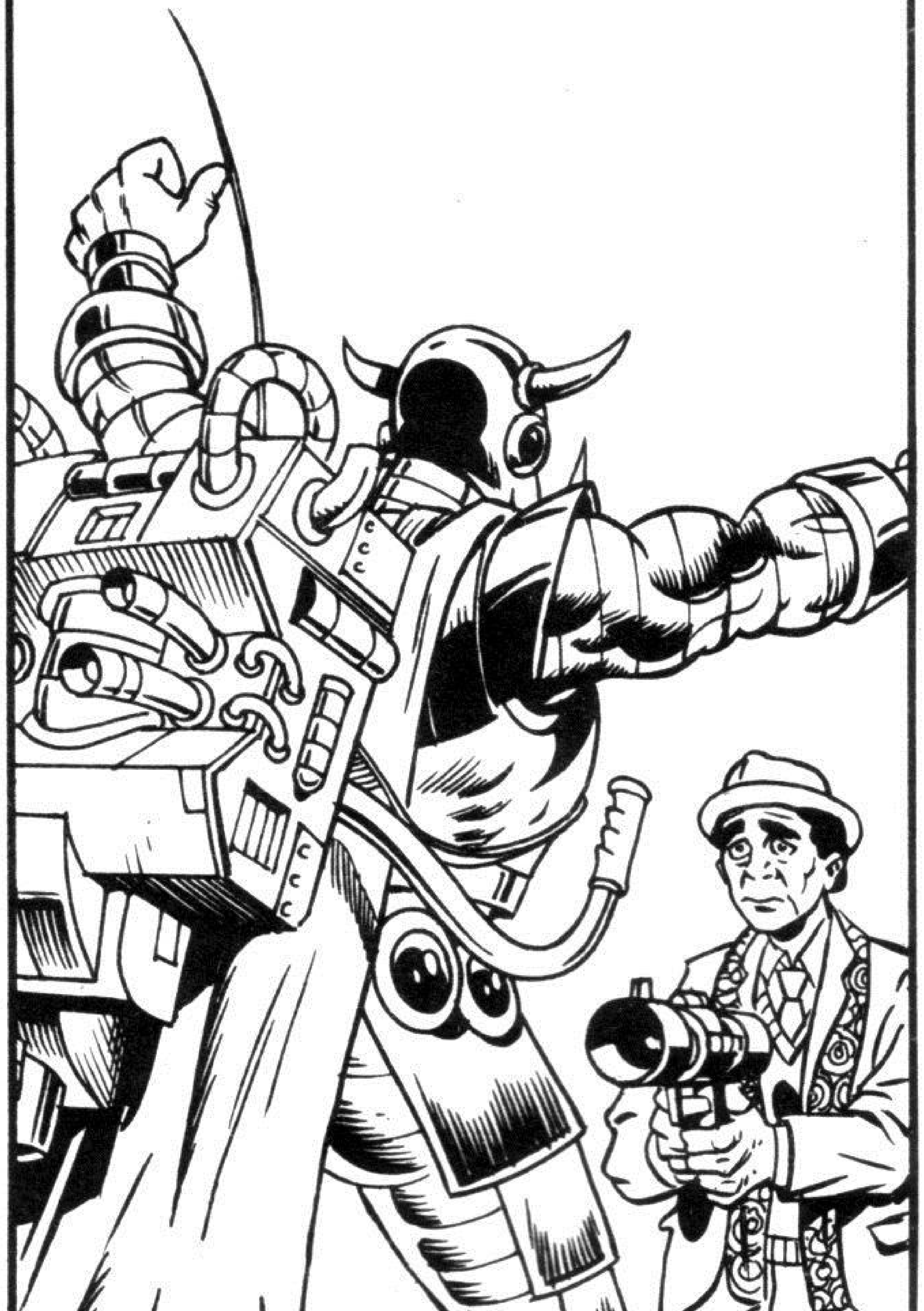
GUEST
STARRING

THE DOCTOR

A MAN WITH
A BIG PROBLEM!



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First, a quick appeal: we're on a hunt once more, this time for photographs to illustrate our forthcoming Location Guide. If you've ever taken a photograph of Doctor Who being recorded, we'd love to see it! Please send COPIES only – no original negatives, slides etc. If you have any comments to go with the photograph, we'd like to see them too – we might be able to use them.

PLEASE, do enclose an s.a.e. if you want the material returned. The Guide will be running over several issues, so it may take some time to return any material. Full credit will be given for any material used.

Even if you haven't been lucky enough to see the good Doctor being recorded (in any of his incarnations), we are also on the look out for local newspaper reports on such events. If you have any details of such reports (perhaps even tv interviews), please let us know – we need the date and name of the paper, page the report appeared on, and the newspaper's address. Again, please do not send any original cuttings etc – we appreciate their value to you and recommend you keep hold of them!

Send any material to ***DWM Location Guide*** *at our usual address. Thanks! Over to you, Ricky . . .*

McCOY PLEA

I must say your magazine is terrific. I love the interviews, the Archives, the Episode Guide, the comic strip and all of its regular features. Speaking of the Episode Guide, why isn't McCoy's era being shown where I live? I've only seen *Time and the Rani*. I feel very impatient about seeing *Paradise Towers*, *Remembrance of the Daleks*, etc. Has *The Five Doctors* been novelised or appeared in the Archives yet? Keep up the good work!

Ricky Gold,
Burke,
Virginia, USA

Your lack of Sylvester McCoy is something you should take up with your local PBS Station. As for The Five Doctors, *it's been novelised by Terrance Dicks and appeared as an archive by Richard Marson way back in* Issue 96.

DON'T FOLLOW TRENDS . . .

I have only recently started to buy **DWM,** although I have managed to buy quite a few back numbers as well, and I must say it is an excellent publication: well researched, informative and interesting to all age groups (I'm 34).

It's very interesting to read the letters sent in – unfortunately I can't share the enthusiasm for Sylvester McCoy and Sophie Aldred as the Doctor and his Companion. I feel they tend to be rather aggressive at times – I'm not criticising their acting ability but Doctor should generally aim to be what some call "a rattling good yarn!" Although *Remembrance of the Daleks* was first rate and *Silver Nemesis* was quite good, I thought *Happiness Patrol* was almost insulting (to someone who would like to be able to view the programme reasonably seriously) and *The Greatest Show in the Galaxy*, while the general idea was good, had some apalling scenes, e.g. the motorbiker.

Those who would disagree might well have been brought up on *EastEnders* and *The Hitch Hiker's Guide to the Galaxy*. The BBC should not introduce the current trends these two programmes have into *Doctor Who,* and by current trends I suppose I mean aggression and ridicule, to a certain extent.

I think that everyone's favourite *Doctor Who* is usually the first they watched. I remember seeing the great William Hartnell in the very first episode in 1963 and I also remember being extremely upset when he left the programme in 1966! Of course the early black and white episodes would seem rather dated now, but if they could be recorded again in the same spirit but with modern technological effects etc., they would be wonderful.

That's now impossible of course, with the early actors no longer alive, in every case. Moving on, I thought Tom Baker was an excellent Doctor and, incidentally is my seven-year-old son's favourite. Fortunately, it's possible to buy a number of videos with Tom Baker as the Doctor but the BBC should at least issue one with William Hartnell, even if it's only *The Three Doctors*. It's incredible that the BBC, and I did write, did not repeat early episodes for the 25th anniversary celebrations.

Finally, could you find out what Tom Baker is doing now, or interview him if possible? One hears news of the others, generally.

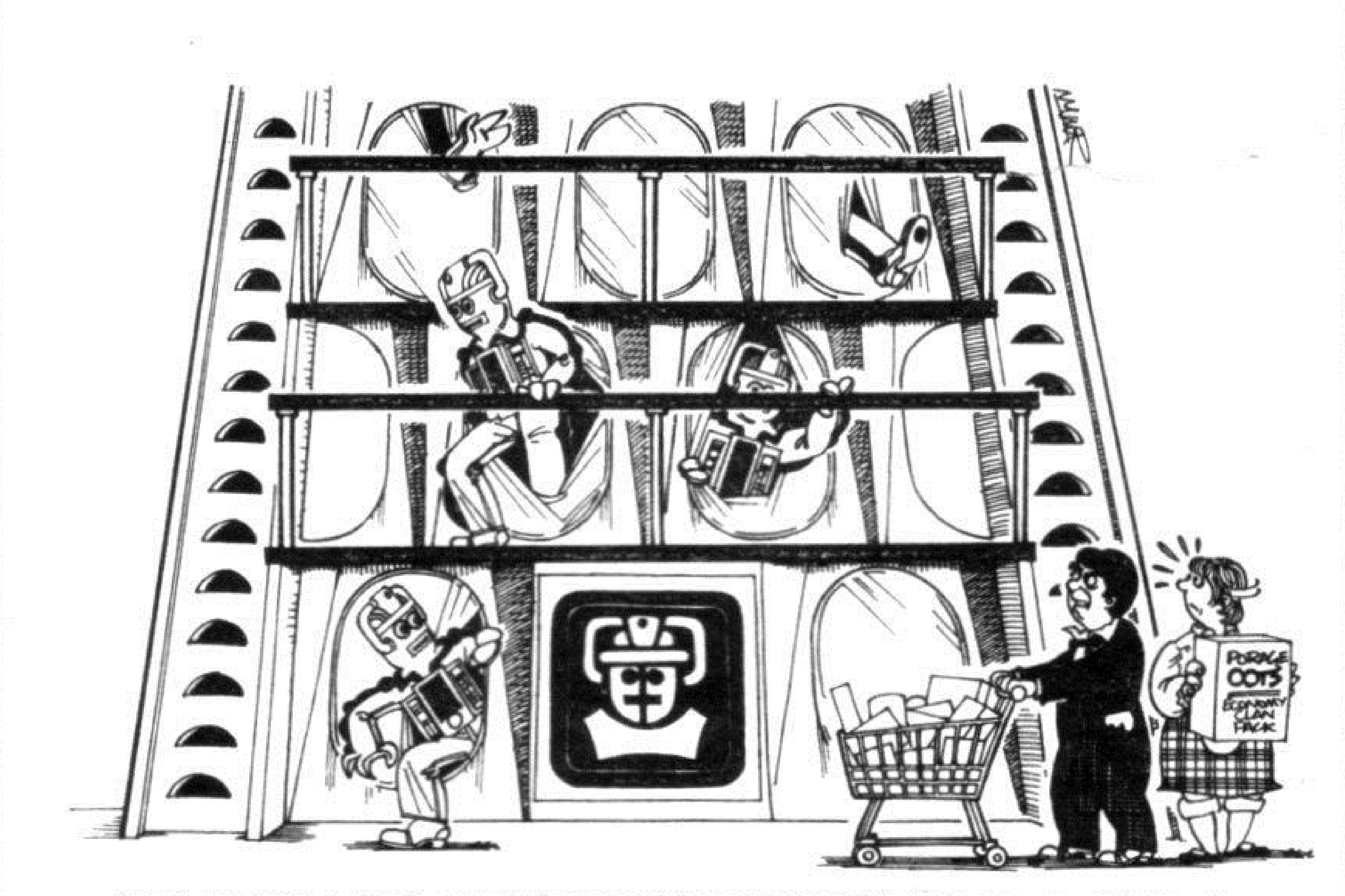
Robert Blackham
Ilford,
Essex

The reaction to the release of The Daleks *will be interesting to measure – like you, I feel a Hartnell release was long overdue and I hope we'll see more in the future. Of course, like all merchandise it all depends on how it sells, but I'm confident BBC Video have picked a winner. Tom Baker has recorded a* Myth Makers *interview, which is well worth catching. We'll try to keep readers posted on his movements!*

I'M NOT CONVINCED

In my opinion *Doctor Who* lost its old quality at *Snakedance* and *Time-Flight*. Not enough suspense, awful

Nick's View



"THAT'S JUST TYPICAL! IF WE'D WANTED **FROZEN FISH FINGERS** THEY'D BE RIGHT OUT OF STOCK..."

STOP PRESS

"I'LL BEAT BAKER!" VOWS SINGING SYLVESTER

Sylvester McCoy, voted best actor and second favourite Doctor in the season survey vowed to beat Tom Baker as favourite Doctor next year.

"Yippee!", Mr McCoy exclaimed when informed of his success. He then proceeded to dance around his living room, shouting and singing at the top of his voice, happily playing his xylophone. "I am delighted and very flattered," he later said, thanking readers for their votes.

"Crikey! It's wicked news! Ace! I'm speechless!" cried **Sophie Aldred** on being voted best actress and second favourite Companion ever. "It was nice to see Elisabeth Sladen win as she is my own personal favourite."

Producer **John Nathan-Turner** was "thrilled" that Sylvester has been rated so highly in the favourite Doctor category. **Survey Results, Page 6.**

monsters and sets. Then poor Colin Baker was treated to some useless stories and costumes. Plus to top it off, Sylvester McCoy has the Kandyman and the Pipe People . . . ugh! A pity about Colin Baker, I thought he would have been a superb Doctor. As for the Cybermen, there are now as many ways to kill them as there are enemies for the Doctor – and talking of enemies of the Doctor, the BBC is a prime candidate!

Anthony Waite,
New Zealand

PIXIE PLOTS?

"Pixie-like creatures called plots?" Oh, wow. John Ross of Johnstone, Season 25's plots are "rivetting" – *Remembrance* is so fast and complex it's almost hard to follow, *Greatest Show* and *Nemesis* are both well-paced and carefully constructed. *Patrol's* story is slower and simpler, to let the bizarre ideas be properly incorporated.

Why do so many fans try so desperately hard to find things wrong with the show, and then go on and on about it in purple prose? Haven't you ever heard of constructive criticism?

Kate Orman,
New South Wales, Australia

FAVOURITE PRODUCER . . .

I am going to start off by saying something that may well surprise many people. John Nathan-Turner is now one of my favourite *Doctor Who* producers! Perhaps many may think this unbelievable, because of my letter last year, but I can assure anyone it's true!

Last summer, a lot of people wrote, to tell me to watch the 25th Season as they thought it was going to be good. So, a little sceptically I turned it on and found it wasn't merely good – it was spectacular. Everything in the show had undergone a change in the nine-month break. The acting, effects, scripts, atmosphere were all improved vastly.

I enjoyed every story last series (although I didn't understand the plot of *The Greatest Show in the Galaxy*) and truly believe that the show is now fully resurrected to its former Seventies glory . . . and in some ways is even better.

DWM is also now greatly improved. **Issue 148** was excellent – the poster was the best ever and I now feel genuinely excited about the new series. I can't wait to see the Master again, and I'm really pleased to see the Brigadier will once again be back alongside the Doctor.

As I've said, John Nathan-Turner now rates as one of my favourite producers and if I ever feel like criticising again . . . then I'll put a brick in my mouth! That's a promise!

Iain Robertson,
256 Torogay Street,
Milton,
Glasgow

P.S. Perhaps you could tempt the famous Frobisher back to the comic strip by promising him a fifty percent pay increase . . . after all, if it works for *Dallas* stars?

THANKS AGAIN

I must take this opportunity to congratulate you again on your magazine. The poster in **Issue 148** was "out of this world" or "ace" (I'm after the editor's job, or whoever writes those one-liners). The Season 25 guide was great, the season survey was wicked (making rusty cog wheels operate again, a Cyberman or an Ice warrior being responsible for this article, I assume). Oh, and what a great idea to extend the Letters Page. Keep up the good work or the Time Lords may become angry and do something nasty. How about bringing back "Crazy Caption?"

C. Nicol,
Dundee

Ha, you think we're scared of Time Lords? Sutekh and his cushion maybe, but Time Lords?

DATA COILS

Postcards ONLY, plus full addresses, age and brief details of interests. All names and addresses will be handed to the Chief Clown for approval.

GRAHAM MURRAY 45 Hartington St., Roker, Sunderland, SR6 0LQ. Ten-year-old requires pen-pal. Likes; the Daleks, the Rani, Tom Baker. Keen merchandise collector. Hates; Michael Grade and *Paradise Towers.*

ROGER BARNES 389 Nelson Road, Mount Nelson, Hobart, Tasmania 7007, Australia. Seeks pen-pal, male or female who's *Doctor Who* crazy. Other interests include snooker and cars. 14 year-old.

CRAIG SHERIDAN 1 Neville Park Blvd., Toronto, Ontario, M4E 3P5, Canada. 20 year-old wants pen-pal from anywhere, of any age. Fan of all seven Doctors. Enjoys British science fiction – *Blake's 7, Tripods, Tomorrow People* and reading and sailing.

IAN SNELL Gallifrey, Church Town, Belton, Doncaster, S.Yorks, DN9 1PE. Seeks US fans, seventeenish, male or female, any interests.

WENDY TOYNTON 235 Selwyn Street, Christchurch 2, New Zealand. 15 year-old with interests in other science fiction, reading and much more, wants pen-pal.

CARMEL KIELY 29 Bain Terrace, Trevallyn, Launceston 7520, Tasmania, Australia. Pen-pal from anywhere in the world required for 22 year-old – female or male, 16-25.

BETTY NUGENT 1630 Mohawk Trail, Maitland, FL 32751, USA. Admirer of Peter Davison in *Doctor Who* and *All Creatures Great and Small* – seeks pen-pal of similar devotion over twenty.

JONATHAN MILLER Bard College, Annandale-on-Hudson, NY 12504, USA. 18 year-old University student wants pen-pal, and to get in touch with Sean from last Summer's RHPS.

ADDITIONAL INPUT

Season Guide, Issue 147: a few very minor corrections to spellings here, largely due to typing errors on original production schedules.

Remembrance of the Daleks: Peter Gates Fleming should read Peter Gates-Fleming and John Scott Martin, John Scott-Martin.

The Happiness Patrol: for Kandy Man, read Kandyman. Susan Moore and Stephen Mansfield made Fifi.

Silver Nemesis: Chris Chering and Symond Lawes were skinheads, not Cybermen. Under Paramilitaries, for Julian Radmond read Julian Redmond. The cast list for the tourists at Windsor in *Silver Nemesis* differs from that in David Banks' Cybermen book. The **DWM** list is more up to date. The Nemesis statue was played by Fiona Walker.

The Greatest Show in the Galaxy: the gods were made by Robert Allsop and Susan Moore. Thanks to David Howe.

Episode Guide, Issue 148: Jan Vincent-Rudzki, Andrew Pixley and David Howe have pointed out (and we have mentioned it this issue) that *Terror of the Zygons* was originally recorded for Season 12, so reproducing a picture for it on this guide may not have been such a mistake after all. Just when we'd thrown Frobisher to the Varga plants, too . . .

T.P. McKenna Interview, Issue 148: well, there were some dodgy sources for story titles here, the corrections are as follows: *The Saint: The Angel's Eye* is by Harry W. Junkin. *The Avengers: The Trojan Horse* was by Malcolm Hulke and *Noon Doomsday* was by Terry Nation. The *Callan* listing makes it seem as though Mr. McKenna did three episodes of a show called *The Richmond File.* The episodes he appeared in were: *That'll be the Day, The Richmond File: Call Me Enemy, The Richmond File: Do You Recognise the Woman?* and *The Richmond File: A Man Like Me. Blake's 7:* T.P. McKenna appeared in *Bounty* by Terry Nation, and not *Hostage.* The *Minder* episode is wrong. *Boon: Northwest Passage to Acocks Green.* Thanks to Andrew Pixley in his *Time Screen* hat.

Credit where credit's due department: **Paul Vyse** drew the T.P. McKenna caricature for **Issue 148.**

NEXT ISSUE: As we near Season 26, more news on the forthcoming series plus the start of our season previews. The Yeti are roaming our pages, while elsewhere, we take a look at stunt work in the early years of *Who,* and begin a special Location Guide to the programme. How does *Remembrance of the Daleks* fit into the Dalek continuity? David Howe throws some ideas into the air, while Dan Abnett and Gerry Dolan discover *The Infinity Season.* Plus, don't miss our great SEVANS MODELS Competition. That's all in Issue 151, on sale 18th July at the regular price of £1.25!

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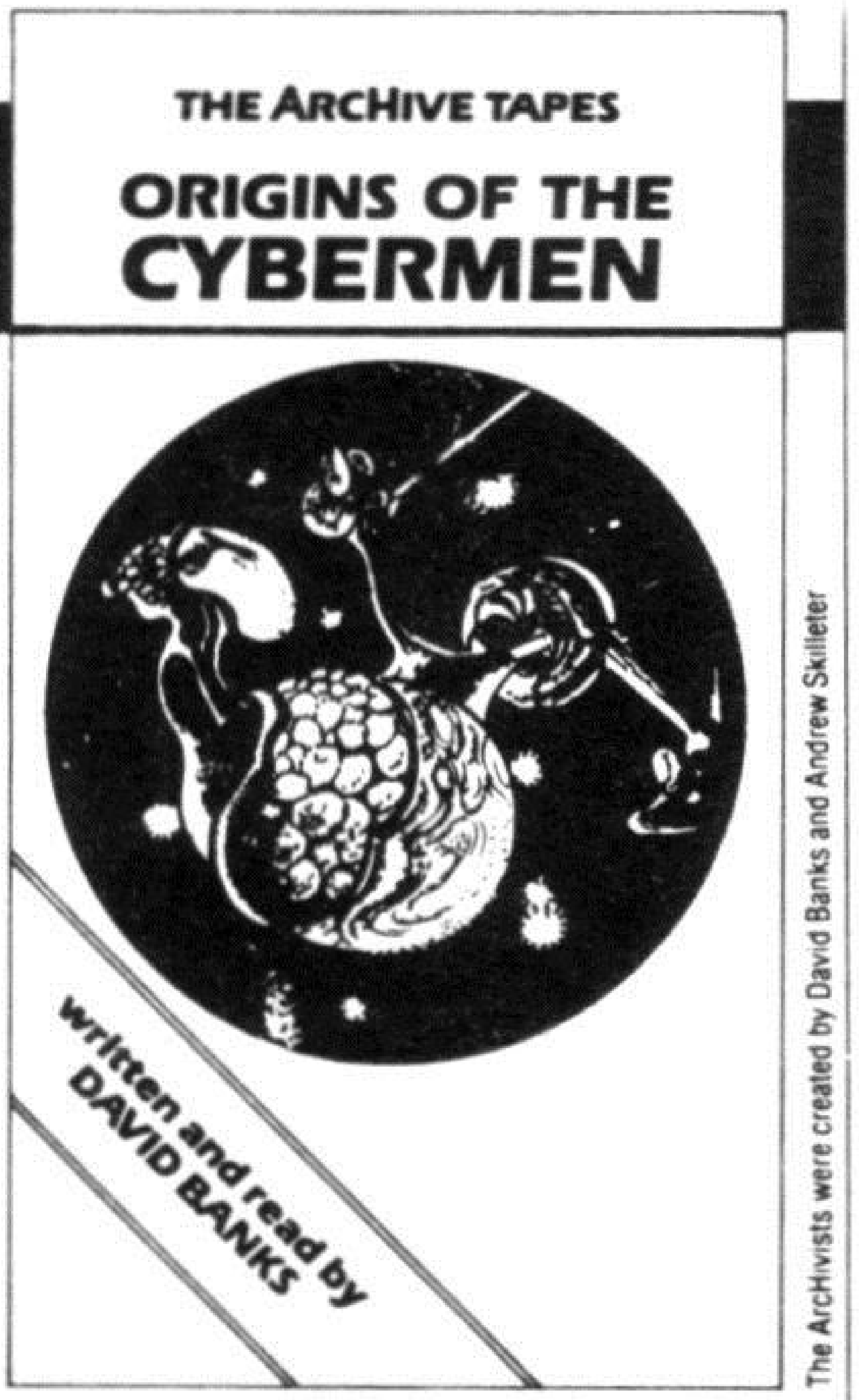
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OFF THE SHELF

Here we are, half way through 1989, and W H Allen seem to be getting their act together and producing some ace books – notably John Peel's three Dalek tomes, *The Chase* and the two-volume *Dalek Masterplan* set. Reviews of these will crop up over the next couple of columns, but rest assured, they are superb in every way. There, that's something to look forward to.

THE NIGHTMARE FAIR

Something I've been looking forward to over the last couple of months has been Graham Williams' novelisation of *The Nightmare Fair*. For those of you who've been asleep over the last few hundred years, *The Nightmare Fair* was the story that would have opened Season 23. Way back when *Revelation of the Daleks* (which closed the previous season) was recorded, the Doctor's final line to Peri, when she asked him to take her somewhere nice for a change, was, "I know, let's go to Blackpool," or some such comment. But one Michael Grade, then Controller of BBC-1 made his famous (and over-dramatised) "axing" announcements of *Doctor Who* and other programmes. There was hasty re-editing in the suites of the Beeb and the line went.

The Blackpool line had been written because that holiday in the resort was the basis and locale behind the next story. Graham Williams, former and much maligned producer wrote the story around the famous Golden Mile's Pleasure Beach, a massive amusement centre with every conceivable ride and attraction. Being a lover of the place, my eagerness for this story was vast.

When it was announced that the scripts/storylines for the original Season 23 had been dropped (rumoured to have included ones by Robert Holmes – set in Singapore – Philip Martin and Christopher H Bidmead) I disappointedly awaited *Trial of the Time Lord* to see what we got instead.

They always say, "The grass seems greener on the other side of the fence", and it never is, but in this case I really do believe we were cheated out of something quite tremendous. Reading this novel, the first of which W H Allen have labelled *The Missing Episodes*, proves the point very well. The main attraction of the story is the guest appearance of The Celestial Toymaker, although known only as The Mandarin in the book.

As with his first televised appearance back in 1966, the character is one of the most entrancing and dangerous ever encountered by the Doctor. He mixes alien technology with alien morality, seeing no evil in what he does. He merely wishes to be amused: an argument used by fox hunters and badger-baiters in this country today. This complete amorality makes him an interesting opponent for the feverishly righteous Doctor because whereas most villains are evil *per se*, the Mandarin has the most plausible and frustrating arguments for his actions: he is incapable of seeing that he is doing wrong, and so will not change his ways.

The story is not unfamiliar – the Doctor and Peri join forces with a young human (in this case, a young male Caucasian called Kevin) who is searching for a missing relative. Again an interesting twist – Kevin is not exactly a whiter-than-thou hero which is exemplified by the local police officers' reaction to his story. Kevin gets the Doctor and Peri involved in his hunt, the two humans teaming up and taking the scenic route to the villain; the Doctor gets separated and arrives there more quickly.

The Mandarin meanwhile is manipulating the electronic games manufacturers of the world (do I detect a slight disapproval of the Japanese monopoly on electronics, Mr Williams?). Whilst Peri and Kevin face murderous tiny gold-diggers, the Doctor confronts his old enemy and in an excellent and enthralling climax manages, as one would expect, to escape by the skin of his teeth but not before sorting everything out. Well, almost . . .

SPACE MOUNTAIN
BROKEN NECK GAP

The Nightmare Fair is very traditional and formulaic in its constructions, but maybe it's the thrill of reading, for the first time, a non-tv based Target novel, that makes it stand out head and shoulders above most other stories that turned up during the Colin Baker era.

Williams' use of the two regulars is surprisingly good – I guess that he read carefully the literature the Production Office sent out regarding the Sixth Doctor's persona and so he comes across as a likeable and capable Doctor, still with his rather waspish humour, but with little of the unkindness and sarcasm that transpired on the screen.

The second novel in this series which we'll come to later, reinforces this point, making me believe that somewhere between the writers' scripts and the televised versions of the Baker stuff, someone altered things to make the Doctor unlikeable, which ultimately led to his removal. *The Nightmare Fair*, wrapped in one of Alister Pearson's most imaginative covers yet, is a wonderful novel and one can but despair that it was never made for broadcast.

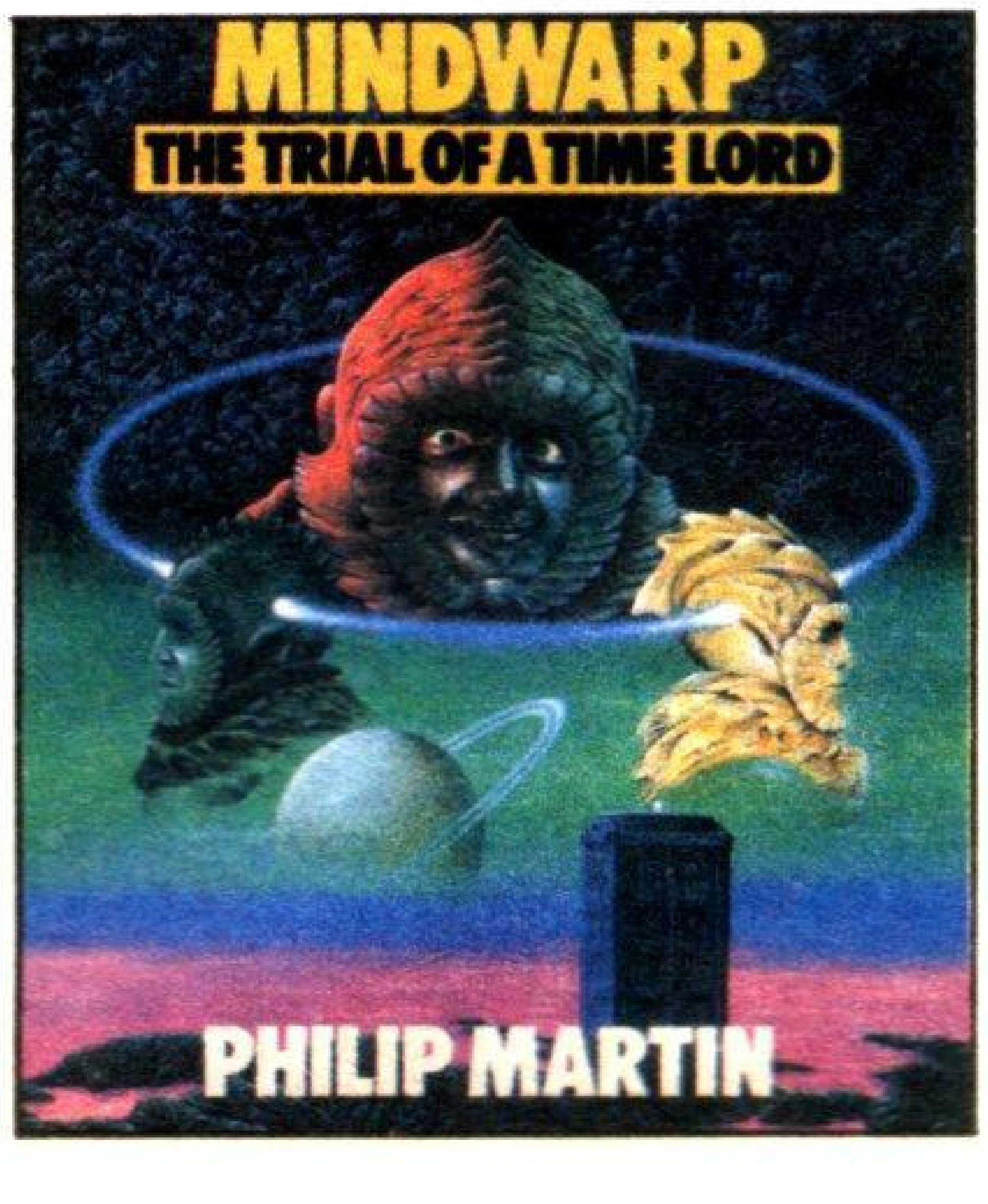
Russell's Rateometer: ▮▮▮▮

MINDWARP

Moving back to tv, but staying with the real Season 23 – *The Trial of a Time Lord* – we come to Philip Martin's long awaited *Mindwarp*. This one displays Alister Pearson's most disappointing cover, perhaps adequately summing up the story: distorted, out of perspective and rather too silly for its own good.

Mindwarp suffered on television by being (and this is only my 'umble opinion chaps) the single worst *Doctor Who* story produced under John Nathan-Turner's reign – topping even *Timelash*, which at least had some comprehensibility. I was hoping that Philip Martin would take the opportunity in the book to explain things a little more clearly and, more importantly, state once and for all, which portions of this story were true and which were entirely fictitious creations of the Valeyard.

If the Time Lords did rescue Yrcanos and Peri (before she was shaven headed – a point that is confirmed in the novel) then did Crozier, Katrona, Sil and Kiv die? Did the Time Lords halt Crozier's experiments, which were apparently the whole reason for their interference and Peri's apparent demise, or is he still on Thoros Beta putting brains in new bodies and giving evolution and immortality a little push? None of this is even touched upon and I came away from the



book not just disappointed but quite angry (which is daft, I tell myself, it's only a story book) that such possibilities to explain things were ignored, things Philip Martin has stated at conventions he was disappointed weren't made clear on tv.

The other three novels in *The Trial of a Time Lord* sequence were nice, if for no other reason than their carefully thought out uniformity – instigated by former editor Nigel Robinson. The covers and spines were the same blue, the logos the same red, two of 'em had the Gallifrey emblem on the back and they all had a *Trial of a Time Lord* stripe in the corner. *Mindwarp* has the current logo, no emblem and the white cover/ spine that all the books will possess from now on.

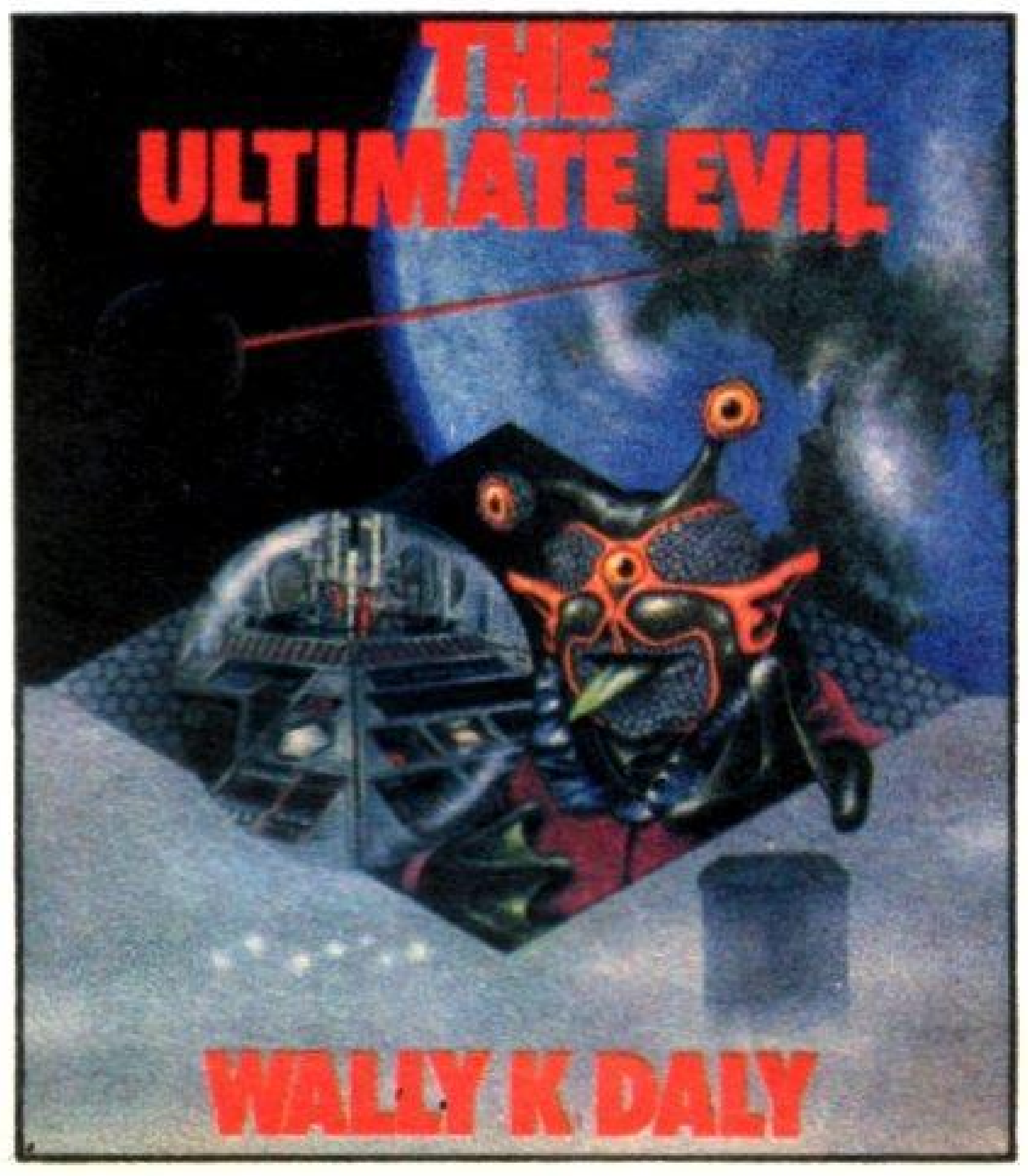
Just for once, it would have made sense for W H Allen to have utilised their own continuity. The company claim retailers would have been confused by the sudden switch back to the old logo for one book (despite the quantities of other *Who* titles still on sale with the old logo) and that the white cover/spine is now the policy for the books. As for the emblem and flash? Who knows, I suppose it's a case of a total change being preferable to partial change. Oh well, win some, lose some. *Mindwarp* is a wasted opportunity and the novel cannot in this case make even *this* story seem good.

Russell's Rateometer: ▮

THE ULTIMATE EVIL

Now, here's an interesting thing. *Mindwarp* was the second story of the eventual Season 23. The original second story was called *The Ultimate Evil* and was written by Wally K. Daly, a drama writer of some repute normally associated with the likes of *Juliet Bravo* and other BBC drama series. Getting a script for *Doctor Who* from him not only guaranteed good writing, but also a good plot and substance behind the story. Along with *The Nightmare Fair,* it got cancelled. Along with *The Nightmare Fair,* it has been released as a novel in *The Missing Episodes* series of books, written by the aforementioned Mr Daly. Along with *The Nightmare Fair,* it's a darned good read.

The Ultimate Evil was written before *Mindwarp*. Is it possible then that little things in it sparked off the script editor's mind so that when he commissioned *Mindwarp,* there were certain things he liked in *The Ultimate Evil* and so transposed them?



Witness – the nemesis in both stories is a miniature slug-like alien that dribbles a lot. Witness – Peri is abandoned by the Doctor and left to die. Witness – the Doctor goes through a forced personality change and tries to kill his friends, leaving us not knowing whether or not he's a goodie or a baddie. Witness – he is without Peri for most of the story and is totally indifferent to her and doesn't seem concerned as to whether she is alive or dead. Witness – Peri meets a strange alien and gets on very well indeed – possible love interest. Witness – the end is an appalling cop out (although to be fair, in the 'real' world, *Mindwarp's* cop out occurred two stories later!) But there is one big difference – *The Ultimate Evil* is well written, has a coherent if tame storyline and has a nice cover by Alister Pearson. Okay, so that's three big differences, but all worth noting!

Roughly, the story concerns The Dwarf Mordent, a repellent little creature whom the Doctor has met before and whose primary concern is extorting money from gullible planets by selling them what they need (hi Sil!). Down on the planet, two divided continents have lived in an uneasy peace for some considerable time, but a traitor in one camp is bored (boring) and wants to restart the war. The other camp are computer worshipping dum-dums (also boring) who, in the book's only real clanger (but it's a big one) are not really developed upon or explained – we never even meet the God-like computer but just hear about him and his moods in passing (where's Captain Kirk when you need him?!)

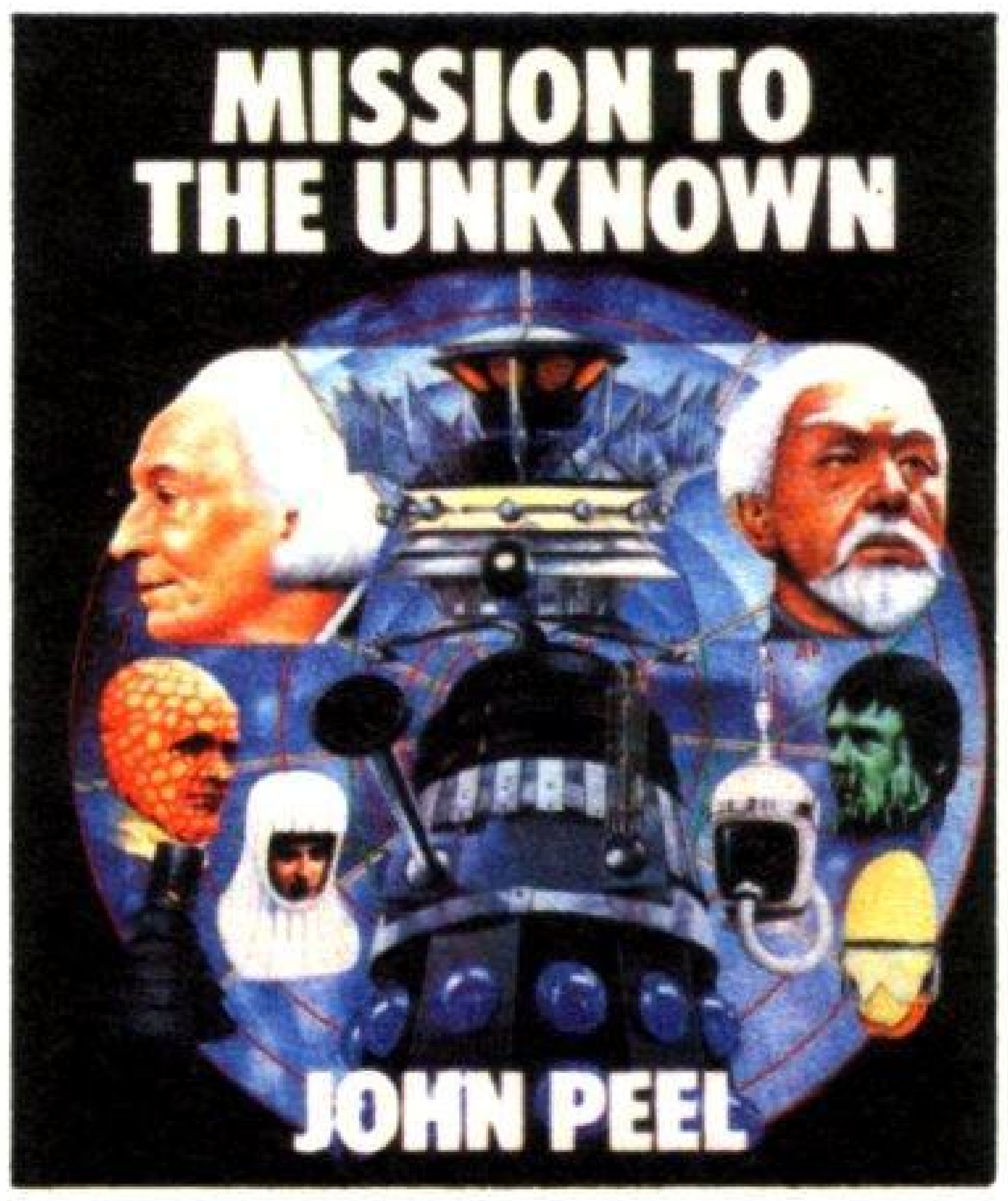
Enter the Doctor, taking Peri on holiday, and visiting some terrifically old and valued friends whom he's never talked about before. Unfortunately, these people, a scientist and his wife, who do most of their work chained together (sounds kinkier than it is, folks!) have slight problems – every so often they try to kill each other. Other protagonists include two young lovers, one of whom chucks t'other off a cliff in the first chapter, a rather pompous daddy who runs the place with his narrow morals and the token traitor who blindly takes Mordent's gifts and weapons with no real consideration for the consequences.

Then there's Dwarf Mordent himself, whom I like enormously, much more humorous than Sil and a lot of the book is seen from his perspective. Wally K. Daly's writing style is crisp and refreshing, most especially at the start, although I do feel he rushed too much towards the end, possibly sacrificing both style and story to fit the regulation 143 and a half pages.

One thing he does have off to a fine art is the abrasive but deep-down-quite-close relationship between the Doctor and Peri, developed on tv only in the likes of *Revelation* and *The Mysterious Planet*. Their banter in the TARDIS scenes are great fun, and Peri's reaction to the Doctor's predicament at the start (again, refreshingly original) is both expected and fun. I really like the book, the story works and the characters for the most part are worth worrying about.

Maybe because these books contain stories new to me I'm looking at them through rose-tinted glasses, but I can't help feeling that if Season 23 had started off with *The Nightmare Fair* and *The Ultimate Evil,* it would have been neither the critical failure it was, and maybe, nor would Colin Baker have been subject to the attacks he eventually and unjustifiably received.

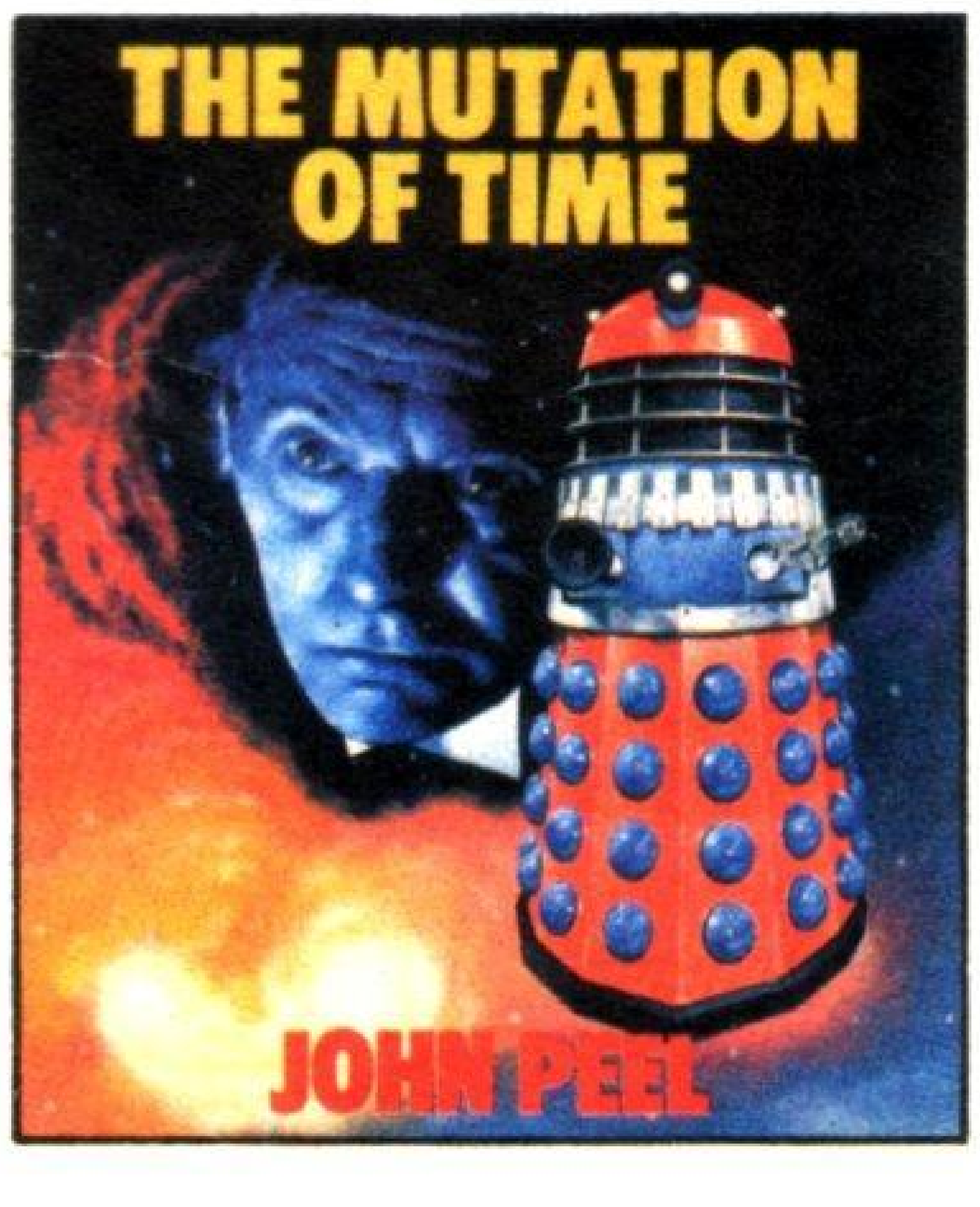
Russell's Rateometer: ▮ ▮ ▮



TARGET: REVISED LINE-UP

The new line-up for Target Books into 1989 is as follows:–

July – *The Chase* by John Peel
August – *The Ultimate Evil* by Wally K. Daly
September – *The Daleks' Master Plan I: Mission to the Unknown* by John Peel
October – *The Daleks' Master Plan II: The Mutation of Time* by John Peel
November – *Silver Nemesis* by Kevin Clarke
December – *The Greatest Show in the Galaxy* by Stephen Wyatt, plus the revised Programme Guide Volume 1 by Jean Marc L'Officier
January – *Remembrance of the Daleks* by Ben Aaronovitch
February – *Planet of the Giants* by Terrance Dicks
March – *The Space Pirates* by Terrance Dicks
April – *The Happiness Patrol* by Graeme Curry



EPISODE GUIDE

SEASON 13: TOM BAKER

Code	Story Guide	No. of. Episodes	Novelised By	DWM REFERENCES			Original Transmission Dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
4F	**TERROR OF THE ZYGONS** by Robert Banks Stewart Dir: Douglas Camfield	4	*The Loch Ness Monster* by Terrance Dicks	93		124	30.8.75 20.9.75	Harry leaves the TARDIS crew. John Woodnutt played Broton and the Duke of Forgill. Originally recorded as the last story for Season 12 but held over to start new season. BBC VIDEO.
4H	**PLANET OF EVIL** by Louis Marks Dir: David Maloney	4	Terrance Dicks				27.9.75 18.10.75	Frederick Jaeger played Sorenson, Ewen Solon Vishinsky and Michael Wisher, Morelli.
4G	**PYRAMIDS OF MARS** by Stephen Harris, A. Lewis Greiffer and Robert Holmes Dir: Paddy Russell	4	Terrance Dicks	59	122		25.10.75 15.11.75	Bernard Archard played Marcus Scarman, Michael Sheard, Laurence Scarman. BBC VIDEO.
4J	**THE ANDROID INVASION** by Terry Nation Dir: Barry Letts	4	Terrance Dicks				22.11.75 13.12.75	Last story to date for Benton and Harry. Patrick Newell played Colonel Faraday, Milton Johns was Guy Crawford. Last *Who* story to be directed by Barry Letts.
4K	**THE BRAIN OF MORBIUS** by Robin Bland (Terrance Dicks) Dir: Christopher Barry	4	Terrance Dicks				3.1.76 24.1.76	Philip Madoc played Solon. Designed by Barry Newbery. BBC VIDEO.
4L	**THE SEEDS OF DOOM** by Robert Banks Stewart Dir: Douglas Camfield	6	Phillip Hinchcliffe	67			31.1.76 6.3.76	Tony Beckley played Harrison Chase. Extended from four parter to six parter. Nicholas Courtney was asked to appear, but was unavailable.

NOTE Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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